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CREATIVE MUSIC, DRAMA, AND DANCE
IN CHURCH CAMPING

by

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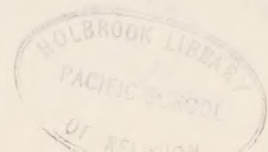
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Thesis

Submitted in partial fulfillment
of the work required for the
Master of Religious Education Degree
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PREFACE

As was the custom on the last evening, everyone gathered at the campfire set in the midst of the beautifully tall and majestic Oregon fir trees. The moon slipped quietly into place and the stars twinkled in friendly greeting. The fire sputtered with delight, then calmed down to a steady, contented glow. About forty young people with their adult counselors watched the kindly fire as they sat on logs in a circle around it. A few hymns were sung and there was time for personal meditation. Then one by one, each made a silent or spoken dedication of himself to Christian service. With sincerity and frankness, humility and love, these young people offered their lives to help those who cry in constant need. "Spirit of the Living God, fall afresh on me; melt me, mold me, fill me, use me," they sang; "USE ME!"¹

Thus in the beauty and peace of the out-of-doors many young people have found greater dedication of self to the purposes of God. Campers and counselors alike return from a week at camp with a fuller understanding of man and his Creator. Human desires are more akin to those of God; a shaky faith is made more firm; and a smothered dream finds renewed life.

¹High School Conference, Camp Adams, Oregon Conference of Congregational Christian Churches (June, 1958).

In order for the above to happen, camping must be creative! This means that every phase of camp life--the worship, the study, the recreation--must allow freedom for each camper's instinctive urge for self-expression.

It is a simple matter for children to be creative. Their everyday life is full of imaginative and creative play. It is quite a difficult matter for adults to express themselves, for many years of stifled creative urges have instilled in them the fear of failure or, at best, of worthless results. Therefore, the years of youth become the crucial period. This is the time to help young people in junior high and high school maintain their childhood capacity for free and honest expression of themselves and their natural abilities. This is the time to help them mature without taking on the busyness and materialism of adulthood which leave no room for personal and individual creative growth.

The arts of music, drama, and dance present unique opportunities for the nurture, growth and expression of the inherent creative urge. When wisely used these arts can make worship more sincere, study more profitable, and recreation more beneficial to the re-creating of energy in mind and soul.

The purpose of this thesis thus becomes the clearer understanding of the use of creative music, drama, and dance in the church camping program for youth. In Part I we will consider the significance of creativity to the church camp and of its spiritual emphasis throughout the camping program.

In Part II we will seek to explain how the three arts can be used creatively, primarily to enhance worship, but also in the areas of study and recreation. It must be remembered throughout, however, that worship is not sacred while study and recreation become, by the very division, secular. All of the camp program should be sacred! All of the camp program should encourage youth to meet their God and live according to His will, every moment of the day.

This thesis is not written for the professional musician, dramatist, or dancer, but rather for the average counselor and director who contemplate the overwhelming challenge of a week with youth in camp. It is also an attempt to open the challenge of the arts to all who work with youth and know their aching urge to express emotions and feelings which strive for recognition and understanding. One of the greatest contributions of the field of art is its provision for the release of these doubts and commitments, hostilities and loves, feelings of fear and feelings of courage, in a constructive, creative manner, acceptable to man and God.

If the church's task is to inspire youth to greater depths of spiritual growth, to instill in them the Christian responsibility for the needs of men throughout the world, to encourage them to answer the demand of the Great Commission of Jesus, then creative camping is an opportunity the church must use to its fullest potential.

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INTRODUCTION

God is real; He is not merely an idea or a quality. He is the true and living God, Creator, Sustainer, and Ruler of all. God is the source and measure of all moral goodness, all love, all meaning. God is Goodness; God is Love. His love for man is particular and fervent, for it is His nature to love His creatures.

God is a Spirit, not a spacial or a temporal being, but a personal spirit always near to man and maintaining authority over him. God is not within or without the world as we think in spacial terms, for He is not a spacial presence. He is a personal spiritual presence, always available to man in his need.

God's love is a giving, outgoing love which surrounds us in spite of what we are in frank appraisal. God's love is constant, whether man acknowledges it or not. It is God's purpose that all men should love their brothers and God as He has loved us. In this way we answer the love of God toward us, and know in part the meaning and breadth of divine love.

God's full revelation was in Jesus Christ. It was a self-revelation of His personal nature and His purpose for man. Christ reveals man in his completeness, that is, in absolute obedience to his Creator. In Christ Jesus is the love of God in unique entirety, and where God's love is, there He is in His wholeness. God was in Christ, who found freedom in complete obedience to God, and set the pattern for all men to become

complete in Him.

But man too often turns his back on this offer of God in Jesus Christ and causes a spiritual (not a spacial) separation between man and God. We tend to think God unnecessary in our every-day world--until there is an emergency. Then we seek to find God, only to discover that our ability for communication is hampered by selfish aims, insincere motives, and pride.

Religious Education therefore strives to help each individual understand God as Creator, Sustainer, and Father; and to realize Christ as His Son, our picture of complete revelation of the nature and love of God, our pattern for completeness of self in the being of God.

Religious Education is an integral part of the Church, the community through which the presence of Christ has been felt through the ages. In this community we strive to nurture children, youth, and adults in the basis of our faith in God and Christ. We believe that by the grace of God we can help others to hear His voice, to acknowledge His call to Christian service, to feel His presence as a Personal Spirit. We attempt to lead others to an encounter with God, to an encounter which disturbs man from his complacency and gives him the power to make his faith vital and meaningful.

These are the goals and purposes of the Church School. But the educational responsibilities of the Church do not end here. The Church camp for youth presents an even greater possibility to lead young people to an encounter with God. In the quiet of the secluded spot, through the strength and challenge of the Christian community of camp living, through the dedicated

lives of adults, young people hear the voice of God calling. They can sense the power, the majesty, the love of God in the out-of-doors. They can learn more clearly the meaning of the life and words of the man of Nazareth and the continuing presence of the Christ. They can see their smallness before the power of the Great Creator and yet know their worth in the sight of God who longs for their responsive love.

All this is possible through the very setting of the church camp, the environment it fosters, the thought it provokes, and the expression it allows in creative music, drama, and dance. These three arts help the soul come outside itself, and in this newly won freedom in commitment and obedience to God to come closer to the reality of communication with God.

Campers may leave camp with a freshly inspired faith: faith in the God who is Creator and Sustainer of all of life; faith that God revealed Himself through the historical Jesus and the living Christ; faith that the power of the Holy Spirit gives man today the courage and the strength to carry on the work of God in bringing all men to common brotherhood within the Kingdom of God.

This is the starting point for all that follows in this thesis and the grounds on which the entire camp program must find its meaning and purpose.

PART I

THE CREATIVE CHURCH CAMP

INTRODUCTION

Before the use of the creative arts can be considered it is necessary to understand the significance and the inter-relation of the three words: creative, church, and camp. First, music, drama, and dance will be used only to the extent that the counselors and the director realize the "why" of camping and the role of the church in sponsoring and encouraging youth camps. Secondly, these arts will be used creatively only to the extent that the leaders understand the value of creative expression. Thirdly, the arts will be effective in nurturing the spiritual growth of youth only to the extent that their application encourages worshipful living.

Therefore, the purpose of Part I is to build a foundation of faith in and reason for the application of the creative arts in church camping. This will be done through a consideration of the purposes and values of the church camp and the meaning of creativity and creative worship throughout the camping program.

CHAPTER I

THE CHURCH AND THE CAMP

Within the walls of the institutional church is carried on an active program of worship, study and recreation throughout the school year. Then when the schools close for the summer months the church finds an added responsibility and an excellent opportunity for continuing the spiritual nurture of youth. The educational program of religious growth can continue away from the church in an environment which opens the eyes to new horizons and the heart to new adventure.

The purpose of the camping program is to use the outdoor environment "to teach the intellectual, social, and spiritual objectives of Christian education."¹ The camp becomes an extension of the educational work of the church. It is a particularly effective outreach into the growing and changing lives of teenagers. The Church School or weekly youth program of the church is not replaced, but expanded.

The church therefore has a unique responsibility and privilege. This is: (1) to provide an organized camping experience under its guidance; (2) to provide leadership

¹Robert W. Tully, "One Program - indoors and out," International Journal of Religious Education, LXXIII (November, 1956), 8.

which is Christian; (3) to interpret the natural environment with God as Creator and Father, and Christ as His Son; and (4) to instill in youth the desire for Christian relationships in group living.

These same responsibilities apply to the church conference where there is a more formal class situation for particular training and study. The value of either the camp or conference lies in the church's ability to make the program vital and creative by accepting the four responsibilities listed above.

A. The Growth of Church Camps and Conferences

The Rev. George W. Hinckley, of West Hartford, Connecticut, was the director of the first church-sponsored camp. He took seven of his church members on a camping trip to Gardners Island, Wakefield, Rhode Island, in 1880. His schedule consisted of

a sane and sensible religious and educational morning program with afternoons spent in such activities as swimming, baseball and tennis, and evenings devoted to singing, talks and various other forms of entertainment.¹

It was the growing trend for outdoor camping in America, however, which stimulated the growth of camps under the auspices of the church. While youth beyond junior high were enjoying church conferences since the early 1900's, the Church of the Brethren in the late 1920's started camps for intermediates. In 1925 the Methodist Episcopal Church South at

¹A. Viola Mitchell, Camp Counseling (2nd. ed.; Philadelphia: W. B. Saunders Co., 1955), p. 7.

Lake Junaluska, North Carolina, began a camp for early and middle teen-age boys and girls, respectively. Other denominations soon started their own programs for junior high youth on a co-educational basis, in keeping with the program of the local churches. The idea was carried forth until the development of camp and conference sites of recent years tells the story of church-sponsored year-round activities at camp: weekend, overnight, family, work, and trip camps.¹

The youth movement of the early 1900's was the stimulation for the rapid growth of youth conferences. They were planned by adults for youth. A principal speaker usually arrived on the scene for the keynote address or the closing speech and his talk had little relation to what went on before or after his appearance. The minister often saw this week as a sort of vacation; he taught his class, to be sure, but then felt free to converse with his brethren on more weighty matters and leave the supervision and direction of the youth in the hands of the dean and a few others!²

But the churches have made a great advance since those days and the conference is now a vital area of concern for the church as it strives to fill the needs of its youth and to motivate them to Christian service.

¹Elizabeth Brown, "Changing Patterns," International Journal of Religious Education, XXIX (January, 1953), 7.

²Ibid., pp. 6-7.

The present day conference at its best is a Christian community in which leaders and youth join in a continuous fellowship of study, worship, work, and play aimed at strengthening Christian purposes, deepening understandings, and developing personal resources for leadership.¹

In 1946, at Toledo, Ohio, eighteen major denominations, through the International Council of Religious Education, met for a Conference on Camps and Conferences. From this meeting and other earlier efforts grew the present Committee on Camps and Conferences of the National Council of Churches. This committee develops the standards for church camping in reference to the American Camping Association and promotes guidance materials and leadership training workshops. National Camps in 1951 and 1952 were special sessions for church camp leaders. Representatives of ten denominations met for a full month of training. Since then regional training camps for small groups have been organized. Protestant church camping has made its imprint further in the Committee on Spiritual Values of the American Camping Association where religious values are integrated into the camping movement.²

B. The Values of Church Camping

If the church is to accept its responsibility for the camping program it must be able to see the values of such an experience. An attempt at an inclusive but brief picture of values produces three general areas:

1. Values gained through the use of the Out-of-doors.

¹Ibid., p. 6.

²Ibid., p. 8.

Who can not remember watching the fading glow of the sunset; or the bright orange moon shyly peeking over the hilltop and rising in ever-glowing splendor and glory? Who has not paused in a path through tall, stately trees shading playfully the wandering, sunlit path, to listen to the call of the woodthrush or the meadow lark? Who has not heard and paused to listen to the call of the whip-poor-will in the cool of the summer's evening; paused from the climb for refreshment at the gaily bubbling brook as it winds its way down the gentle slope; or gazed at the stars and wondered at their number and their brightness? Who has not "drawn a quick breath and wondered at the world of nature in which we live"¹ and said in his heart, "There must be a God somewhere!"?

This is not worship of nature, nor should it be a worship of God as a being completely encompassed in this beauty. God reveals Himself to us in many other ways, including those which appear unlovely. It is paramount that counselors realize the distinction between the observation of the beauties and phenomena of nature for the purpose of glorifying these in themselves, and the appreciation of such natural beauty because it reveals the very nature and presence of God. It is not a worship of nature for nature's sake, but a Christian understanding of the world in which we live.²

¹Lowell Brestel Hazzard, "Meet God Out-of-doors," International Journal of Religious Education, XXXIII, op. cit., 3.

²Edward K. Heininger, "Church Camping has a Junior," International Journal of Religious Education, XXX (January, 1954), 13.

Nature reveals God to man. Further, its majesty and wonder bring man to a realization of his own humble existence in the universe of God. Living in the out-of-doors can bring man into this truer perspective of himself and his world.

An awareness of the dependability of the rising of the sun and the moon, the strength of the silent hills and towering trees can give one a sense of peace not found in the close quarters of four walls which are constructed by the fallible hands of men. From the hills we gather courage, visions for the days to be; from their grandeur we find the strength to lead and the faith to follow in the way of truth and love.

Jesus spent a great part of his life in the out-of-doors, living, teaching and praying on the hillside or by the lake. He must have found strength for his trying days through a feeling of closeness to the natural surroundings which offered him peace, courage and the power of conviction; and spoke to him of the love and majesty of his Father.

Today, the peace and order of the out-of-doors draws us away from the noise of the city and the blare of the radio and television to the calm and uncriticizing splendor of an atmosphere which encourages us to rethink our values and gather courage for meeting the realities of life afresh.

2. Values gained through Personal Growth.

Campers grow through the sharing, the stimulation, and the trials and errors of group experiences among youth and adults who strive to fit their lives into the pattern of God.

Just camping together - living together, working together, adjusting to each other, solving camp problems together as they arise, experiencing something of God in the beauty and understanding Christian love of camp - provides many of the necessary ingredients for growth in stature, wisdom, favor with God and man.¹

We inter-relate all the time in our modern American way; "groupy groups" is the byword of secular and sacred living. But the church carries a particularly heavy and important responsibility to make these "groupy groups" Christian; to make them the very agencies of love, forgiveness and understanding, and to provide opportunity for individual growth through this media.

Growing does not happen always in physically measurable ways. Who can measure the growth of an eleven-year-old girl who overcomes her own fear of the rocky slopes to give encouragement to a deaf and dumb girl and help her slip between the rocky ledge onto the trail? There is no scale to measure the growth in understanding of races when it is stimulated by the personal story of a Negro camper in an all-white camp.

A yardstick can not measure the growth which comes through a realization that all must do their part for the food to reach the table at a cabin cook-out. The wood must be gathered, the fire built; the menu must be planned, the food ordered and carried to the site, then prepared for the meal; the table must be set with the necessary equipment; the water must be carried from the spring. No one camper

¹"Handbook for Christian Adventure Camps," Methodist Summer Camps, Board of Education, California-Nevada Conference, p. 2.

could do all this alone; all ten couldn't do one job at the same time. Cooperation is necessary or everyone pays the consequences! When this principle of mutual help and concern is integrated into the whole context of living together in God's world as the finite creatures of an infinite loving Creator, then one has grown to the extent that he has learned to apply the principle.

One can also grow in an acceptance of himself as a child of a loving Creator, a child worthy in God's sight, a child with God-given talents and abilities. In many little ways at camp we learn that we are worth something because God can work through us to administer to His children and that all He has created is of infinite worth in His sight.

Part of growing as a Christian personality is learning to resolve conflicts in a Christian way. Living with a particular group for twenty-four hours a day gives an excellent opportunity not only for conflicts and problems but for a chance to try to solve them in a Christ-like manner. The teachings of Jesus begin to have personal meaning as they are learned and applied in a new context of love.

Personal growth also occurs through the opportunities to meet and come to know missionaries from their fields of service, at home or abroad. Growth comes in knowing campers of various social status. Individuals are liked as persons, valued for their own intrinsic worth. Often such acceptance can widen the horizons of many young people and help break down the barriers of prejudice and fear.

Not to be forgotten is growth which comes through a practice of "simple living." In camp one finds an enjoyment in the simple and inexpensive, rather than the complex and money-won.

The development of a love of simple things, and of skills and appreciation, which sharpen the sense of beauty and enrich the day's living is needed by modern youth, and is our chief weapon against the passivity of a movie-and-radio-bred generation.¹

3. Values gained through Worship Opportunities

There is no real division between the three areas of outdoor living, personal growth, and worship experiences. If the community is really one based on Christian principles where the atmosphere is that of genuine striving to live by these principles, then worship is not a separated aspect of the camp experience.

There is no artificial interruption of activities and no distinction made between experiences labeled "spiritual" and "secular." Life is whole and holy, it is re-creative, and it is joyous because it is good! Fellowship is real because the members of the small group, constantly living together, sharing responsibilities and insights, come to know one another with a depth of feeling seldom experienced elsewhere within the church.²

There are times when a specific group or individual worshipful attitude is called forth from the spontaneous responding of the human soul to the beauty about it, to the sacrifice of a friend, or to the solemnity of corporate wor-

¹Going Camping with Junior High Boys and Girls, Prepared by the Special Committee on Camps and Conferences, International Council of Religious Education (1950), p. 11.

²John and Ruth Ensign, Camping Together as Christians (Richmond, Virginia: John Knox Press, 1958), p. 8.

ship. At such times one seems to take a step toward God; one may seem to come face to face for the first time with the reality of His existence in one's own life. In these moments camper or counselor, leader or follower, responds in love and faith to the divine love which infiltrates the soul and stirs it to response.

Often daily habits of prayer and meditation can be instilled in youth through the regular and orderly daily worship of camp life. Whether it be before or after breakfast, in the middle of the morning, at eventide, and/or at the close of the day's activities, every camp should have a definite time for thinking the thoughts of youth and for quiet communion with God. Jesus' disciples asked him to teach them how to pray; can we assume that we have this knowledge without previous effort and searching? Only when we discipline ourselves to the custom of constant and regular communication with God will we find we can live our lives in correct perspective. It is then that we find ourselves in direct encounter with God and our souls lifted to greater heights than we alone could conceive.

CHAPTER II

CREATIVE YOUTH

When one makes himself consciously aware of life around him,

all too frequently it can be observed that increased material inventions and the resultant complexities of modern life have done much to hamper and even destroy spontaneous creative expression.¹

It is a sad situation indeed when public school students strive to write the kind of theme that will please the teacher, rather than experiment with creative writing and chance a reduction in the grade. It is not desirable to be unusual, different, or even original. Be like everyone else. The behavior of the greatest number of people is the standard which is acceptable.

Is it any wonder that Church School teachers and camp counselors find youth unresponsive to searching questions which require creative thinking, or far from eager to experiment in creative activities where every person's results will be different from everyone else's? Somewhere along the way we have lost the ability to offer encouragement and understanding for the natural creative urges of youth.

¹Ruth Whitney Jones and Margaret DeHaan, Modern Dance in Education (New York: Columbia University, 1947), p.6.

Although it may vary in intensity, it is quite reasonable to believe that there is within each one of us "a vast imaginative power"¹ which strives to find expression. It can't help but show itself when children are young. To listen to any child or group of children playing on an afternoon is to have reason to smile and be glad that this native urge for make-believe and imaginative play finds fresh, stimulating, and joyful expression.

As we leave the childhood years this creative urge needs to find expression in other ways. Particularly in the years of youth, teachers, counselors and parents need to suggest new and different ways for creative expression. The results, no matter how good or poor, must be respected and understood, not met with a laugh that will instill shame and regret in the young creator. "A laugh, goes the saying, is as good as a criticism; a laugh may seal forever one outlet of the spirit."²

It must also be realized that the creative spirit does not always do its best work at the first attempt. Patience and time are required to work over the first results until there develops the language, music or movement that best expresses what lies deep within the heart. Discouragement is encountered often along the way, but a good arbitrary rule to remember in any creative work is never to destroy any attempt, no matter how discouraging it may seem.

¹Hughes Mearns, Creative Youth (New York: Doubleday, Page & Co., 1927), p. 3.

²Ibid., p. 5.

The counselor must remember that creativity can not arise out of a vacuum. If drama is the medium of expression the story needs to be "lived with" and approached from many angles until it becomes a part of one's being, an experience with an individual, personal meaning.¹

The desire for expression, the urge to create something beautiful in color, line, sound, or movement, is in every case the result of some deep experience that is weighted with meaning for that individual.²

In spite of the limitations of time and materials in camp there is the advantage of an environment which encourages the expression of group and individual creativity through music, drama, and rhythmic movement. Few other environments of young life can offer so much. In such an atmosphere a seventeen-year-old girl wrote the vesper hymn, "At Worship."³

Evening skies, sunrise,
Lakes and rushing waters,
Make all things unlovely
From my soul depart.
Purple mountains rising high,
Trees against the sky,
Life is wonderful because
God speaks within my heart.⁴

"The greatest value to be derived from the creative approach is in the possibility it offers in recognizing that

¹Barbara Anderson, "Creative Dramatics - a good way to teach," International Journal of Religious Education, XLVIII (October, 1956), 8-9.

²Beatrice Perham, Music in the New School (Chicago: Neil A. Kjos Music Co., 1947), p. 91.

³Clarice M. Bowman, Worship Ways For Camp (New York: Association Press, 1955), p. 95.

⁴Found in Songs of Many Nations, Cooperative Recreation Service, Inc., Delaware, Ohio.

what the individual feels and believes is important."¹

This is the essence of creative camping: it opens the door for each individual to unhesitatingly try to reveal and express the creativity within him, a creativity which will find unhealthy expression if it can not fulfil its purpose in socially accepted and beneficial ways. Discipline problems and delinquency could well be the outgrowth of the stifled urge for expression of feelings and ideas which beg for recognition within every human breast.

One's own original creation, no matter how great or small, can be one of the most satisfying experiences a human being will know. What better place to find stimulation and encouragement for such expression than at the church camp where one can feel closest to the Master Creator?

¹Jack Simos, Social Growth Through Play Production (New York: Association Press, 1957), p. 21.

CHAPTER III

CREATIVE WORSHIP

Perhaps the moments remembered the longest after a week at camp are those spent in personal or private worship. Years later campers often recall the inspiration felt during the morning quiet times, in a vesper service, or in the final dedication service the last night of camp. If this is the case, certainly it was creative planning by those who led and creative participation by all who worshiped.

All of life should be worshipful living. The church camp above all should help young people to integrate the fun, the study, and the worship experiences throughout the week into a meaningful whole.

The place to begin is with regular and planned worship, because youth often need to be introduced to the presence of God. Once they find Him in the beauty and inspiration of worship they are more likely to see His presence in every experience of life.

This chapter, then, seeks to state clearly the various ways the church camp can lead youth toward creative, worshipful living, through planned and inspiring worship moments during the week.

A. Understanding Worship

The significance of worship is realized through an understanding of its values and three modes.

1. Values of Worship

Why do we worship? Campers and counselors are often uncertain as to the answer, yet we need to know the values of Christian worship if we are to creatively plan and creatively participate.

One author lists these two basic values of worship: the repeated sharing of communion with God and the consequent fashioning of one's character according to the will of God. Under these broad headings are six more specific values:

- (1) Worship helps to create a reverent attitude toward all of life. . . .
- (2) There is frequently a deepened conviction of social interdependence . . . an awakened consciousness of the individual's dependence upon God, of the suppliant's need of divine help, of the Father's dependence upon his children, and of the tie which binds all men together in common limitations and obligations.
. . . .
- (3) A new sense of competence and power. . . .
- (4) Tremendous decisions still do come out of the times of spiritual communion. . . .
- (5) Worship helps the individual to unify his life. Young people are a bundle of conflicting emotions. . . . Without moments of wisely directed meditation they develop a moral and spiritual shiftlessness
- (6) There is an inner peace which almost certainly accompanies communion with God.¹

When worship is understood through the meaning of these values we realize the privilege that is ours for communion

¹Erwin L. Shaver and Harry T. Stock, Training Young People in Worship (Boston: Pilgrim Press, 1929), pp. 19-22.

with God.

2. Three Modes of Worship

In any kind of communion with God there should be three modes of worship: the upward look, the inward look, and the outward look. First, we must become aware of God and have some feeling of contact with Him. Then we feel humble before His presence, and we see that we stand in need of forgiveness and strength to face the vicissitudes of life. Finally there needs to be the outward look, when we dedicate ourselves to the service of others.¹ Worship is never complete if any one of these three steps is left out. Prayer will do us no good if we do not first contact God; God can not contact us if we do not realize our status in relation to Him; and worship is useless if it does not give us renewed dedication and a greater light into our responsibilities as Christians.

B. Creative Worship and Youth

The end of the bridge is reached by the first campers who know this is the point at which they stop talking. The campers immediately behind are making as much noise as possible, for they know they will soon be silenced, too. Abruptly, their calls and shouts stop as they put the first foot off the bridge. There are muffled whispers and stifled giggles as all find their way to the log benches of the outdoor chapel. A camper rises and reads the poem on the printed program pre-

¹J. Gordon Howard, When Youth Worship (St. Louis: The Bethany Press, 1940), p. 12.

pared by the director who has spent a great deal of time planning to the last detail the worship of each vesper period in the week. The first camper finishes her poem, and another rises to read the instructions for the announcement of the hymn. Immediately after the hymn he proceeds to stumble through the scripture, which contains words he does not understand and a meaning which is foreign to him or his needs. The director rises to tell a story which amuses the group; they enjoy this. A closing hymn is sung from the printed program and the group begin to leave the chapel. Some eager campers run cautiously ahead in order to reach the point on the bridge where they can talk aloud again. Their joyful shouts echo in the woods for the benefit of the campers who are still remaining in forced silence because they have not yet reached that point. This is a picture of a junior high vesper service. This is not creative worship; in fact, one might even question if it is worship!

Worship to be true must be sincere. The beauty of any part of the worship service will be of no avail in God's sight if it is not offered from the depths of the soul and the understanding of the mind. Unless there is devotion, adoration, reverence and aspiration in the worship experience, it is inadequate and insincere.

Creative worship might be defined with these words: "Where the heart is, there is worship."¹ Worship is not sincere unless the heart finds its repose and response in

¹Horatio W. Dresser, Outlines of Psychology of Religion (New York: Thomas Y. Crowell Co., 1929), p. 42.

the opening of self and the dedication of life to God. Creative worship is worship that is individually experienced and enjoyed. It must be a personally desired communion with God.

In youth's uncontrolled and effervescent admiration for mighty works, for daring adventures, for dazzling beauty, for manifested power, for fearless forthspeaking and for loyalty to convictions, there are the roots of reverence for God and "the things that belong to God."¹

Youth want to worship, to understand themselves, to feel the closeness of a God who cares. They only need to be shown the path of creative worship through which they may become acquainted with their Creator. Then they will hear His voice in the stillness and feel His presence in the quietness of a reverent moment. And when each camper offers his prayer to God, from his own heart and his own needs, whether offered within the sacredness of private meditation or the united expression of a group, he will be worshipping creatively.

C. The Worship Committee

For the most creative and camper-centered worship the best procedure is the Worship Committee. This group should be organized the first day of camp, for its job is the responsibility for the worship of the entire week.

First, the committee chooses the theme to be used. It should not be taken from a book or a play which has impressed someone who wishes to build a theme around it. The work of the committee starts at the other end: with the theme. It

¹Shaver, op. cit., p. 42.

should be something pertinent to the problems of this group, its needs and age. What problems are they facing right now? What anxieties or dreams lie closest to the surface? What do they want to take to God in prayer?

The committee must strive next to be creative with the theme. If counselors do not exert domineering influence, youth will stay away from such words as "salvation," "justification," "redemption"; indeed, they should. Rather, let them put into their own words the questions and concerns which are most pressing. "How to be a Christian"; "Jesus died. Does it make a difference to me?" "Does God need ME?" No matter what the words, the theme should never "represent a vague, all-overish sentiment but a flesh-and-blood situation in this world, drawn from real people in real life."¹

Once the theme for the week is chosen the committee members will want to share in the search for appropriate materials. Counselors need to help in this by making a wide selection of usable material available.

When one theme is used for the entire week the most important worship becomes the climax on the last day or evening of the camp week. The committee should be sure every day's worship helps prepare and lead the campers to this culmination of the week's experiences. This final service often is a candlelight ceremony, but there are other ways to make it inspiring and creative. They will be considered in

¹Winnifred Wygal, How to Plan Informal Worship (New York: Association Press, 1955), p. 20.

another section of this chapter.

The committee enlists helpers as it desires, giving as many campers as possible the opportunity to participate in leading worship. Any creative art work they desire in the worship is discussed with the appropriate groups. The drama group, a quest or cabin group may be asked to prepare a dramatization. The music group may be asked to do an entire program based on hymns of the Christian faith, or a program of meditation through music especially written for this purpose by the campers. The theme may be one that could be expressed well in symbolic or rhythmic movement. Whatever is decided, the leaders must realize that each of the special groups or campers who take part in any way need time to think through their responsibility and to prepare.

It is the committee's job to decide on the spot that shall be used for daily worship by the campers. Generally, there will be a designated place which has become traditionally the chapel or vesper point. However, this should not mean that a new site can not be found if it is more suitable than the former. The committee should be encouraged to evaluate the advantages and disadvantages of the traditional worship area and act accordingly. It is quite possible that a new chapel, built by the campers themselves, will be dedicated and consequently used more reverently than a spot that is a chapel by tradition only.

Whether the committee decides to continue using the present worship area or to encourage the building of a new

worship point, the campers will find their cue of reverence, dignity and quietness in this, God's house, from the Worship Committee. The example and the earnest desire of these campers to make the worship area a spot of prayer will do more to instill the same mood in the other campers than the admonitions of many counselors. Most camps have a special point on the trail to the chapel, after which there is no talking until that point is passed again on the return to the main camp grounds. Both campers and counselors should feel that no matter when the worship area is entered, whether on a hiking trip when the campers may pause for a moment of silence, or at a regular worship period, it should be entered in a manner befitting a place of holiness and dignity, where man can easily reach out and grasp the offered hand of God.

The Worship Committee needs to spend some time in evaluating what is needed in a worship setting. It should be remembered that the purpose of the setting is to designate a spot where eyes and minds can focus. It should be something that reminds the worshiper of the work of God in the world. It is not a worship-center, for the "Center" is God. But a particular setting may help the mind to think along the line of those things it suggests. In the out-of-doors is the perfect setting for drawing one's thoughts to God, as we live close to His creation and the beauties of His hand. Perhaps the only thing that needs to be added to this natural worship setting is a cross made from white birch, or carved from soft wood; an old tree stump for a pulpit, off to one side;

a little moss arranged around a log at the front for an altar. A Bible and candles are symbols of the Christian faith which may be effective if used creatively in the outdoor chapel. Certainly flowers would add beauty and fit the naturalness of the setting. Campers should be encouraged to be creative and not to repeat the accustomed setting of the church vestry or Sunday School class room. It is ill-fitting

when a young camping group plan a service identical with the ones they know back home; they even drape a table with a sheet, thinking it necessary to have a "worship setting," unaware of the whole vast cathedral around them.¹

Thus the work of the Worship Committee involves at least five areas of concern: (1) picking the theme for all worship and the plans for the climax of the theme in the final service; (2) enlisting leaders and all help desired from creative music, drama, and dance groups; (3) deciding upon the worship spot and recommending the creation of a new one if it is desired; (4) instilling within the campers the feeling of reverence and dignity within the designated worship spot; and (5) designing and preparing the worship setting.

D. Ways We Worship

Although every moment should be spent in the presence of God, whether in worship, study or play, there are times throughout the day when designated worship periods are important.

¹Clarice M. Bowman, Worship Ways for Camp (New York: Association Press, 1955), p. 20.

1. Morning Watch or Quiet Time

The camp day should begin with Morning Watch or quiet Time, either before breakfast or immediately after. This could be fifteen minutes for junior high and twenty to thirty minutes for high school. Each camper should seek out a spot where he will be apart from the group and able to concentrate on the trend of his own thoughts toward God.

Morning Watch is a time for prayer; a time for thinking about the responsibilities of the day; a time to ask God's help in showing a Christian attitude throughout all these tasks; a time to seek forgiveness for error and failure; a time to pray for the answers to the problems pertinent to each individual; a time to pray for the working of God in the lives of others who need Him. Most important of all, it is a time to orient oneself in the way of Christian faith as a new day is faced with all its demands, surprises and joys. When the day is begun in communion with God He will more likely remain in one's consciousness throughout the day.

There are often printed materials that are helpful for this period. The habit of quiet communion with God is not always easy for young people, especially if they have not had the opportunity to begin cultivating such a privilege at home or at church. A few suggestions are often helpful to start one's thinking. A prepared booklet which includes scripture passages to read and space for writing down one's own thoughts or prayers is better than material which is merely amusing or time-consuming. To a Lonely Place, My Camp Quiet Time

Book¹ is a good example for junior highs, for it encourages and stimulates creative thinking.

The campers need to be urged to choose a spot where others will not be near enough to be a distracting influence. It should be out-of-doors when the weather permits, and never, unless necessity demands, inside a building or the living quarters. A spot by the lake, a favorite tree to sit beneath, a high rock to climb upon are more conducive to deep thinking than the dining hall or cabin. The campers should take with them their Bible, paper, pencil and meditation booklet if one is used. It is often helpful to write down one's thoughts, prayers, or even paraphrases of Scripture passages,² and campers should be urged to do so. These thoughts often will be offered for group worship some other time during the day. However, a camper should feel no requirement to show anyone what he has written. He must feel free to write down whatever is most meaningful for him without fear of embarrassment or ridicule from others who might read it.

Counselors as well as campers need the opportunity for this quiet time with God, perhaps more. For the counselor has a big task if he is truly to influence effectively the religious understanding and spiritual growth of his campers. He needs the guiding hand of God, the feeling of closeness to Him who can help in all trials, the fellowship of faith which

¹Publication from the Congregational Christian Churches, Boston, Massachusetts.

²John and Ruth Ensign, Camping Together as Christians (Richmond, Virginia: John Knox Press, 1978), p. 22.

automatically radiates to all with whom the counselor is in contact.

If the Morning Watch is before breakfast the counselor needs to meet with his cabin group for a few moments to explain the purpose of this period and the use of any printed materials. Perhaps doing this the first day or two will be enough to help the campers set the pattern of personal morning worship.

Sometimes the entire camp will meet together first for a few words of instruction or inspiration from the camp director or a designated counselor. The campers and counselors then go off by themselves to their chosen place for the remaining minutes of the quiet time. In either case, whether the camp meets together as a whole or the living groups meet individually, the words by the counselor or director should be short in order to leave more time for personal thought. They must be meaningful, in order to set the Morning Watch on a creative and spiritual basis.

2. Vespers.

The word means evening or eventide. Thus, when the sun begins to set campers and counselors take time to gather, and seek again to lift hearts and thoughts to God as they worship in a group. This is generally the one time during the day when the entire camp worships together. It should be a twenty to thirty minute worship period in which campers can take as much of the leadership as possible. It is a daily worship at the vesper point or chapel. It would be

most appropriate if the worship spot provided a view of the setting sun, perhaps behind the cross and moss altar of the worship setting. Then the campers could be encouraged to continue the service in personal meditation as they watched the sun slip below the horizon.

3. Cabin Devotions or Day's End

This is the period just before the campers turn in for the night. After all are ready for bed they gather with the counselor on the floor around a lantern or candle, on a couple of the beds close together, or if the living quarters are small, each may wish to remain on his own bed. It is a time for the sharing of the events of the day which have caused individuals to look toward God or have brought new insight into one's life as a Christian. It may be something discovered on a hike that day; a thought which stayed in one's mind after the Morning Watch; an experience which showed the concern of God for His creatures; an idea which came from a small group's discussion.

This period may be appropriately led by one of the campers who wishes to direct the group's attention to one theme. It may be that a camper has written a poem, a prayer or a litany that he wishes to share with the cabin group. A camper or counselor may have brought something from home for such devotions, or found something during the day in a search for worship materials. At any rate, the cabin devotion period should be flexible in order to fill the needs of the particular group, to allow freedom for the sharing of

creative thought, and to encourage worship together as a close-knit fellowship.

The devotions should close with prayer. Perhaps sentence prayers can be used, each camper in turn giving a prayer of sentence length. Perhaps one camper can be asked in the early part of the day to prepare a prayer for that evening's devotions. Another time, a camper may be willing to share a prayer he has written during Morning Watch. Silent prayers can be used, perhaps with phrases by the leader which give direction to one's thought. The benefits of private silent prayer should never be forgotten in our vain attempts to fill the beauty of silence with fumbling or inadequate words. Silence is often redemptive when hearts are joined in prayer.

4. Grace

Grace before a meal is our way of thanking God for not only the blessings from these benefits which are before us, but for the many gifts to us, of which His world is full. Grace can be sung or said. There is special music for this purpose, usually written as rounds. Hymns can also be used, perhaps one hymn to be used three times, then another. If the dining room is not so large that it requires a particularly strong voice, the campers should be encouraged to give grace as often as possible. If this is done it should be well thought-out beforehand and read or spoken in a loud, clear voice. Some camps use a singing grace with a spoken grace following. Because a grace need not be very long it

is an excellent chance to use creative music in writing an original melody for original or familiar words.

5. Closing Worship

The climax of the week's worship will probably come the evening before the day the campers go home. It may be the morning of the final day. Whenever it is, it needs to be the most important event in the camp week, a time for the dedication of lives to God's purpose.

Often the last night candlelight service can become stereotyped and stale if it is repeated in the same manner year after year. The director and his counselors need to evaluate the services of the past and agree on some basis of action before the camp week begins. With this much to begin on, the campers could work with the counselors as a special committee to make the service most meaningful.

One camp had their closing service around the camp-fire. Each camper came prepared to share something: a litany, a poem, a prayer, a story, a meaningful experience. Hymns that held special meaning for the campers were sung. Then the director led in a period of directed meditation in which each camper made a dedication and commitment to God. After silently watching the embers of the fire die down they left, without talking, to go back to their shelters.¹

In creative camping a closing worship service might involve the offering of something creative from every camper:

¹Ibid., p. 54.

a prayer, a poem, a dedication, a song, rhythmic movement, symbolic dramatization or a verbal expression of creative thought from a particular experience. These can be offered as a part of the dedication of oneself to God, a prayer of thanksgiving for all that He has given, and an expression of praise and joy in His presence.

Another group also met around the campfire. Each camper held a twig with as many branches on it as years he had spent at camp. After singing a few of the favorite hymns, each camper individually went to the fire, offered aloud or silently his prayer, personal dedication or feelings about particular experiences for which he was thankful. Then he threw his stick into the fire, symbolizing a dedication of his life. After a few words of closing prayer by the director they left quietly, having previously decided not to speak again until morning.¹

A senior high conference held its final dedication service in the main lodge. The four newly-elected state officers sat at the front with large candles. The director gave an informal talk on four Christian needs: forgiveness, humbleness, love, and guidance. The officers then lit their candles from the main candle symbolizing the realization of these needs through Christ. The director explained that the campers were now to light their candles from an officer's candle that symbolized their personal prayer, each officer

¹High School Conference, Camp Adams, Oregon Conference of Congregational Christian Churches (June, 1958). The advantages and disadvantages of remaining silent until morning need to be discussed fully and understood by campers and counselors before this practice is followed.

representing one of the four Christian needs. When all candles were lit the campers made a circle in the field outside. There they had the closing prayer and benediction, and returned by their candlelight to the cabins.¹

Another variation of this would be to light eight candles with signs above them corresponding to the phrases in the hymn "I would be true": friend of all, giving, humble, looking up, true, pure, strong, brave. Each of these could be commented on briefly by various campers. Each camper would then light his candle from the candle which best symbolized his need. The hymn could be sung as a closing prayer.

Communion services are used sometimes with high school campers. This could be done in the evening, before the final dedication service; or it could be done in the chapel the following morning before breakfast. In either case it should be constructed as creatively and meaningfully as possible, with a good explanation of its significance and purpose.

The final service would seem most meaningful if it clearly is the culmination of the theme used in the worship throughout the week. Perhaps this, and the first worship service in camp because of the lack of time for preparation by campers, is the place for more adult participation than at any other worship period. At any rate, the final service should be sincere, not overly emotional; it should obviously be the climax of the week; and it should give the campers the

¹Camp Geneva Point, Congregational Christian Churches, Center Harbor, New Hampshire (summer, 1951).

final inspiration they need in returning to face the demands of a Christian in home, school, community and church.

6. Individual and Spontaneous Worship

Worship does not happen always or only when it is so designated. There are two areas of worship which often are not planned, but they need to be included in our consideration of ways we worship in camp.

The value of personal and individual worship is three-fold: (1) it helps the camper relate himself to God; (2) it helps each seek to know the will of God for his own life; (3) it establishes a happy experience that may be carried over after the camper leaves. Individual worship is very important and should never be replaced by group worship. In group worship the individual can join the crowd and worship only overtly and outwardly. But personal worship demands inward fellowship with God and helps one to feel a personal dependence on the Father. If a realization of the need of the children for their Heavenly Father can be gained in camp, it will likely continue with the individual when he is no longer a camper. He may leave the camp grounds, but he never leaves the temple of God.

Every part of the camp atmosphere should be a call to worship. When a camper stops for a moment on the trail to gaze at the beauty of a wild flower, or pauses to watch a chipmunk

¹Robert P. Crosby, Possible Small Group Experiences, A Manual (Nashville: General Board of the Methodist Church, 1957), p. 6.

at play, if he can sense an awareness of God and the wonder of His world, he is worshipping. Sometimes the counselor can quote a scriptural passage which reminds the campers of the importance of God in His world and in their lives. "On the spot, God-centered discussion can be worship."¹

The modes of worship still apply: an openness of self to God, a looking upward; an honest appraisal of oneself, a looking inward; and compassion for another, looking outward. Whenever these are active, there is worship.

E. Worship and the Arts

Worship does not become actual until it is expressed in the forms which man has at his disposal. Further, the greater the recognition of the awareness of God the greater is the desire to express our religious feelings. Evelyn Underhill puts it in this way:

[Man's] desires and convictions do not become actual until expressed in words or deeds, even though this expression is seldom adequate; and the more fundamental the interest, the stronger is the impulse to expression.²

Man's spiritual desires and convictions are usually expressed in words. What we need to learn is to worship with the expression of our whole being: our bodies as well as our voices, our emotions as well as our minds. We need to use the possibilities of spiritual expression through the arts.

Music is appropriate in worship because through the

¹Ensign, op. cit., p. 21.

²Evelyn Underhill, Worship (New York: Harper & Bros., 1957), p. 13.

beauty of sound we "can speak of an indefinable, intangible, purely spiritual quality of religious experience."¹ Music serves as one of the channels through which we can express the truths of man's unworthiness and God's love and majesty.

Drama is appropriate in worship, for

there is no drama in all history equal to this "unfolding drama" of God's love for humanity and his activity in history through the ages. It is not drama in the sense of a contrived stage production but in the sense of the joy and pathos, the struggle and serenity which come from actual living at the religious level.²

This is what we express in religious drama, whether verbally or symbolically.

Dance is appropriate in worship, for through it we may find a most complete and satisfying expression for religious feeling. Symbolic movement can be very beautiful, and raise our thoughts Godward. There is no particular preference given in Scripture "to those parts of us which make a noise. The body is the temple of God and, therefore, when you praise your God, you should do it with your whole being."³

The arts, however, should never be seen as a religion of their own, and should never be worshiped as such. The dance, the music, the drama are not the objects of worship;

¹Vivian Sharp Morsch, The Use of Music in Christian Education (Philadelphia: The Westminster Press, 1956), p. 11.

²Wygal, op. cit., pp. 9-10.

³Ted Shawn, Dance We Must (Pittsfield, Mass.: The Eagle Printing and Binding Co., 1940), p. 33.

God is. The arts only help man express in language and symbol the spiritual truths which he must communicate.¹ Therefore, the participants in a religious dance, drama or musical selection should realize that they only try to lead others to the threshold of fellowship with God. Then the participants will understand that they must maintain the worshipful mood throughout the service, during the times they are active and the times they worship through the leadership of others.

¹Ruth St. Denis, "Religious Manifestations in the Dance," The Dance Has Many Faces, ed. Walter Corell (Cleveland: The World Publishing Co., 1951), pp. 14-15.

CONCLUSION

When young people are in the midst of the whirlwind of social obligations, school work, and responsibility at home and church, there is little encouragement to let the spiritual meanings and values of life invade the existence of every moment. The purpose of the church camp, therefore, is to help youth for one week to set aside this busy life. Then through planned and spontaneous worship the camper feels the presence and the demand of his Creator to fill his being with sacred meaning and his days with worshipful and creative living.

PART II

THE CREATIVE ARTS

INTRODUCTION

Although creative dance in camp is more likely to find its use in worship, the arts of drama and music find expression in every area of the program. Let it be said again that life is a unity of recreation, study, and worship. There should be no split-schedule which separates one from the others.

We have seen that the arts must become a part of worship, but music and drama have a definite place in study and play as well as worship. The more we know of God, other peoples, and ourselves the better able we will be to express our worship, find communion with God, and know His will for our lives. The more we participate in a healthful enjoyment of life the better able our minds and bodies will be to find God in every experience of the day.

The following chapters offer to the counselor and director a brief background of the three arts, their values, and suggestions for their use in every phase of the creative camping program.

CHAPTER IV

MUSIC

Music is in all growing things;
And underneath the silky wings
 Of smallest insects there is stirred
 A pulse of air that must be heard;
Earth's silence lives, and throbs, and sings.
 Lathrop

A. The Christian Musical Heritage

The rich heritage of Christian music begins with the use of the Psalms in the Hebrew Temple. When the Christian liturgy was formed its framework was the Hebrew Psalter. As early as the second century Christian hymns appeared. These were helpful to the early Christians as a means of instruction.¹ Paul told the Colossians to teach and admonish each other with hymns, psalms and spiritual songs, sung with thankful hearts (Col. 3:16).

The history of music in the Christian Church is the story of strides both forward and backward. In Europe, the Gregorian chants made use of the liturgic music used by the church since its beginning. These were sung in unison, but by the thirteenth century two or three or more parts were added to the given plain-song. There was no attempt to harmonize the parts and it was common for a Gregorian chant to be sung with a love song or a popular ballad!

One can imagine the effect when two or more of these songs, all with different words, were sung in unison with some sublime religious piece! The resulting harmony must have been, to say the least, slightly cacophonous.²

This situation went from bad to worse until the Popes

¹Vivian Sharp Morsch, The Use of Music in Christian Education (Philadelphia: The Westminster Press, 1956), pp. 21-22.

²John Harrington Edwards, God and Music (New York: The Baker and Taylor Co., 1907), p. 44.

in the sixteenth century were about to banish all music from the church. Fortunately, Palestrina came forward with his Pope Marcel's Mass. Its grandeur persuaded the Pope that if such music could be heard all over Christendom the bull of interdiction need not be signed.¹

Through the centuries many composers have added to the rich store of church music. Martin Luther, for example, stands out as a violent defender of the value of music in the life of the church. To him, music was second only to theology. He went so far as to require the ministers who followed his lead to study singing, and understanding music was a prerequisite to ordination.² This and the rest of the story of Luther's contribution to church music and the work of subsequent composers is told very aptly in Patterns of Protestant Church Music, by Robert M. Stevenson.³

B. The Values of Music

Music has long been recognized as the "universal language," to which all races and cultures have added their contributions and from which all races and cultures derive some pleasure and satisfaction. All ages enjoy music. It finds its way into all areas of life; and it fits most easily and usefully into the creative camping program. "The very nature of music as a rhythmic art makes it a

¹Ibid., pp. 39-45.

²Robert M. Stevenson, Patterns of Protestant Church Music (Duke University Press, 1953), pp. 3-4.

³Ibid.

natural outlet for creative expression."¹

No matter where or when or how it's used, music can have some of these values:

1. A unifying medium of expression; . . . It speaks a universal language that transcends racial and national barriers. . . .
2. An aid to social development; . . . drawing the group together socially. . . . And toil is sweetened when workmen sing together. . . .
3. A medium for conveying information; . . . [for] dissemination of beliefs and doctrines.
4. An appeal to the emotions; . . . Music can permeate the very atmosphere to suggest joy, sadness, quiet reverence, wonder, or a desire to be "about our Father's business."²

To these can be added two more from another writer:

5. Music is an outlet for feelings. . . .
6. Music confirms the will to act.³

Let us look more closely at each of these values.

What do they mean for the church camp?

As a unifying medium of expression music has no equal. A campfire where Negroes, Puerto Ricans and Americans join in fun and inspirational singing warms the hearts of all participants. The barriers of race and color are overcome by the harmony of song.

As an aid to social development music is the best ice-

¹"Creativity in Camp Music," Recreation, L (March, 1957), 94.

²Elizabeth McE. Shields, Music in the Religious Growth of Children (New York: Abingdon-Cokesbury Press, 1943), p. 13.

³Grace McGavran, "Music Has Power," The Bethany Guide XXXLI (February, 1958), 18-19.

breaker in helping the members of a heterogeneous group to feel familiar and comfortable with each other. A new group in camp find that here is something in which all can join, in spite of the fact that you don't know the fellow on either side of you. Fun singing brings the smiles, helps each forget himself as a separate entity and encourages the group to become one in spirit and action. Many have been the times when a group's work has been lightened or made enjoyable by the freely sung folk- or work-song begun by an enthusiastic camper or counselor.

Perhaps in worship the medium for conveying beliefs is most often used. The choral contributions by a prepared group and the singing of the hymns help to bring out more vividly the purpose and emphasis of the entire service. The early Christians taught their beliefs through the singing of hymns and psalms (Col. 3:16). Knowledge gained through a pleasant experience such as singing, and connected with melody and rhythm is more readily learned and retained longer.¹

Music can calm the excited, excite the apathetic, and inspire wonder into the heart of the unaware. By the mood of the leader and the mood in which the group picks up the song, music can arouse or subdue the emotions.

Music is an outlet for feelings of deep awe and wonder which can find expression in no other way. Campers occasionally feel inadequate and therefore often refuse to participate in worship with words they can not accept or understand.

¹Morsch, op. cit., p. 14.

But the basic feelings of reverence, praise and awe are nevertheless alive, and can be brought out through participation in choral music or through "active" listening with the mind as well as the ears.

Finally, music can confirm the will to rise and act one's creed. Music can give one the inspiration and the courage to stand for the right and against the wrong. Whether it be around the campfire, at the vesper service or in another part of the camp's activities, youth can rise and affirm their convictions and desire for action.

C. Creative Singing

Like all the arts, music need not be entirely original for its use to be creative. "Every time a song is sung it is re-created."¹ Creativity is present in the leader's individual interpretation of the music, in the interpretation of the group which sings it, and in the manner in which the music is used.

Many campers, however, will enjoy originating their own songs. One writer suggests picking the Psalm or poem desired, beating out the rhythm with a drum, then adding the tune to the rhythm.² It is finally written down with the help of a piano and someone who understands musical notation.

Another approach is to create original words for a

¹Grace Storms Tower, "Their Musical Heritage," Children's Religion, XLVII (July, 1957), 14.

²John and Ruth Ensign, Camping Together as Christians (Richmond, Virginia: John Knox Press, 1958), p. 46.

melody already known, and of appropriate quality. Setting sacred words to a tune of originally secular meaning is a very poor idea! The reverse is in just as poor taste. The original words usually are more clearly in mind during the singing of the song than the new words.

The most creative campers, however, may wish to begin with original words. These can be written on a blackboard or in notebooks so that they can be referred to while the campers work out the rhythm. "Speak the words in unison until everyone feels the same word-rhythm."¹ The use of the drum would be most enjoyable, but clapping, or hitting one stone against another can obtain the same result. Next the group will begin experimenting with various melodies to fit the rhythm. One is chosen which all like and can sing easily. Thus, words, rhythm, and then the melody are put together to become an original song.

As the group is cleaning up the cabin or campsite, hiking up the trail, or sitting around the campfire just before bedtime, a spontaneous melody or phrase may burst forth. One, two, three or the entire group may become interested in pursuing the project further. It should be sung as felt, regardless of how many musical errors there are. If someone has an instrument, such as a uke, guitar, flute or saxophone, this would be a great help in perpetuating the same melody and in facilitating memory.

¹Robert E. Nye and Bjornar Bergethon, Basic Music for Classroom Teachers (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954), p. 83.

At camp it is always best to create a song for the joy of creating it, without worrying about writing it down if there is no one especially apt or willing to do so. Just enjoy it for the accepted purpose of worship or fun. What such a process of creativity does to the individual is most important. The quality of the work is secondary. If it is valuable it will find much use; if it is not, it should not be scoffed at nor scorned.

Another variety of creative music is the "musical conversation." The counselor can help maintain a friendly atmosphere in his living group by singing his conversation or necessary instructions. The campers may find themselves spontaneously creating a comic "opera" with such "musical conversations."

D. Music in Camp

The spirit of camp life finds expression in many musical ways. Music flows freely into all areas of camping like an overflowing river into the surrounding fields. Music is used quite spontaneously when campers are worshiping, learning, or playing.

1. Music in Worship

Just because the worshipers are away from the formal church setting with its hymnbooks and organ, the trained choir and choir director, is no reason for music to be ill-used in worship or not used at all. In the out-of-doors is the ideal place to sing, hear, and appreciate the music of

great religious men dedicating themselves through their art to the God in whose creation are many beautiful sounds.

Camp worship should take advantage of the rich heritage of religious music. Hymns should be used often during the day. Perhaps as the group gathers for Morning Watch, before they scatter for personal meditation, a morning hymn is sung. One junior high camp used a different hymn each morning just before grace at the breakfast table. Hymns need to be a part of the daily vesper services. The cabin group could use a quiet evening hymn to open or close their devotional period. Perhaps one hymn is made the theme song for the entire camping period, so that it is learned by heart and used often for worship experiences.

Other great compositions of such composers as Bach, Handel, and Luther can be effective contributions to group worship. There might be instrumental solos by campers or counselors as special selections, as preludes or as postludes in the vesper services.

Besides the hymns there are several camp songs such as "At Worship" and "Dakota Hymn"¹ which are useful for the Morning Watch or the vesper service. They fit well into the theme of God revealed in nature.

The Negro spirituals are particularly valuable for worship for they express so well man's need to meet his God personally. Such spirituals as "Lord, I want to be a Chris-

¹Found in Songs of Many Nations (Delaware, Ohio: Co-operative Recreation Service, Inc.).

tian," "Balm in Gilead," and "Steal Away" are used for vesper and dedication services. Other spirituals such as "Rock-a-my-soul," "Every Time I Feel the Spirit," "I Got a Robe"¹ are used best when the mood of the group is one of joy and excitement.

There are some canons and rounds such as "Alleluia," "Dona Nobis Pacem," and "Tallis Canon"² which are very effective when sung by a group which has previously practiced. These fit well into the mood of vesper worship.

Songs such as "Peace of the River," "Kum-ba-ya," "Spirit of the Living God"³ are effective for vesper worship, informal campfire worship, and perhaps for a final group song as the campers join hands in a friendship circle at the close of the evening's program. These songs are short and easily remembered. Campers can easily create their own harmony which makes the song more beautiful.

Antiphonal singing from hill to hill or lake to shore, or an "echo" choir singing from a distance can provide an excellent variation which will encourage sincere worship.⁴

A treat for campers, if done well, is a group of counselors gathered near the cabins and singing quietly the vesper hymns and songs after lights or lamps are out. It can have an amazingly calming effect on campers who were not quite

¹Found in Look Away, Fifty Negro Folk Songs (Delaware, Ohio: Cooperative Recreation Service, Inc.).

²Found in Songs of Many Nations, op. cit.

³Ibid.

⁴Ensign, op. cit., p. 50.

ready to relax. It can encourage camper's personal prayers and leave their thoughts on God as they go to sleep.

Creative music writers should be encouraged to write prayer, offering and benediction responses to be sung by a small group which practices ahead of time. A litany response, a hymn, or a grace for meals may be written for the entire group to sing together.

Whether or not music used in worship is original or from our rich religious heritage its use can be creative if the following factors are present:

1. It fits the over-all theme of the worship. It is chosen because the words are appropriate.
2. It creates the desired mood on the part of the worshippers.
3. It helps all to worship sincerely, stimulating and continuing worship, not merely filling in the time.
4. It is sung or listened to creatively; that is, the individual makes it an expression of his own adoration, penitence, or dedication.

2. Music in Teaching

The singing of hymns becomes a learning experience when the life of the composer and the context of the historical time is also studied. The lives of Charles Wesley and Isaac Watts are particularly exciting and inspiring. Albert Edward Bailey's book, The Gospel in Hymns,¹ is a helpful resource.

¹New York: Charles Scribner's Sons, 1950.

The second area of music for teaching is the folk song. The folk song is the spontaneously sung music of a certain locale or even a nation. It may arise as the expression of a mood or emotion, or result from a particularly dramatic incident. If the feeling the song expresses is fairly universal it soon becomes a part of the music of that locale. It is not written down, but is passed on from generation to generation by word of mouth. Thus, there are no particular composers of folk music, for often several people contribute to the creation of one song. Only in comparatively recent years have these songs been written down and collected.¹

The folk songs are usually easily distinguished because of the marked type of rhythm, melody or style. The words sometimes provide identification of the locale by their subject matter.

They frequently describe the beauties of a certain region ("O, Vermeland," and "Flow Gently, Sweet Afton"), tell of regional customs ("Shuckin' of the Corn," a Tennessee Air), or of heroes ("The Hunt is Up"). Folk songs also frequently express the innermost longing of a people, as is evidenced by the many beautiful spirituals of the Negro.²

Other types of folk songs are lullabies, singing games, plantation songs, cowboy songs and mountain ballads. These hold particular interest when they are learned with the background of the customs, and the manner of life of the people

¹Hazel Gertrude Kinscella and Elizabeth M. Tierney, The Child and His Music (New York: The University Publishing Co., 1953), p. 8.

²Ibid.

who composed them.¹ Folk songs can become particularly good learning experiences when they are handled in this way.

Campers understand other races and cultures, appreciating their contributions to musical enjoyment, when they study the folk songs. Such understanding breeds acceptance of and love for other peoples of the world.

Creative music can teach a meaningful appreciation for the writing of folk music. Campers who write their own folk song will understand more clearly the origin of all folk music. One group of girls went on a three-day primitive hike and wrote a song telling of their experiences.²

Music can also be used in teaching the customs of the early Hebrews. At the campfire such songs as "Zum Gali Gali" and the "Hannukah Hymn" could be used. The first is a folk song from Palestine. The second is an old Synagogue tune for the Jewish Feast of Lights.³

Folk music can also be used as part of an evening spent learning the customs and music of other countries. Each cabin group may be responsible for representing one country and presenting what they have learned to the rest of the camp.⁴

¹A. Viola Mitchell, Camp Counseling (Philadelphia: W.B. Saunders Co., 1953), pp. 33-34.

²"Creativity in Camp Music," op. cit.

³Found in Songs of Many Nations, op. cit.

⁴For a quick summary of the background of the music from various countries, including America, Germany, France, and Spain, see Marian Cotton's and Adelaide Bradburn's book, Music Throughout the World. (Boston: C.C. Birchard & Co., 1953). For an understanding and interpretation of the Negro spirituals, read Howard Thurman's book, The Negro Spiritual Speaks of Life and Death (New York: Harper & Bros., 1947).

With music used creatively in such ways as these, learning becomes an enjoyable experience. Both campers and counselors grow intellectually and spiritually through this type of teaching.

3. Music in Recreation

There are many books of fun singing and every denomination has its favorite. Songs of Many Nations¹ is a particularly good one to have on hand. It contains folk songs from many lands, hymns, rounds, fun songs, and Negro spirituals. Some of the best loved fun songs, however, are ones that are passed from one camp to the next, or are taught by a new staff person from another part of the country or world.

There are many kinds of fun songs: songs with action, nonsense songs, ballads, cowboy songs, dance songs, and plantation songs. Some of these might also be folk songs.

Fun and folk songs are used in camp many times a day. Perhaps the cabin group sings as all cooperate to clean up the cabin. There is singing as a group starts out or returns from a hike. There is singing as the first campers gather for a whole camp meeting. There is singing outside the dining hall as they wait for the meal. After the meal there may be spontaneous singing at the tables, or the music counselor may lead singing. The campfire may be a time for fun and fellowship before the time for more serious thought and song. The evening program may be one which includes some fun sing-

¹Delaware, Ohio: Cooperative Recreation Service.

ing. It may be an evening of enjoying the folk songs of many different lands. Often, in co-educational camps the boys will wish to serenade the girls and vice versa. This should be planned with the counselors and carried out in a manner befitting a Christian camp. The songs to be sung should be decided upon before beginning and perhaps even practised.

All these times for fun singing are important in church camping. When fun and folk songs come naturally to the lips of counselors and campers, hearts and minds are refreshed through joyous expression.

E. Suggestions for the Music Leader

1. Directing

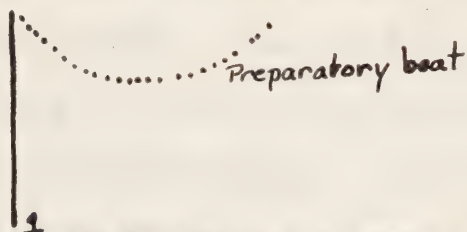
A sense of rhythm is vital for song leading if one is to do more than name the song and sing it the way the group leads itself. A good song leader will be able to beat out the time and keep all together at the correct speed. At the same time he instills in them the mood of the music, whether it is a hymn or a fun song.

A background in music education is not a necessary requirement, for the diligent director can easily learn the motions for conducting. Basically, while the right hand constantly keeps a steady rhythm, the left hand is free for indicating expression. The hand raised with palm away from the body indicates a quieter tone, while the hand with palm up indicates the director wants a louder tone. It is sometimes helpful in getting more volume if the director conducts with

large sweeping movements of the hand and arm. If less volume is wanted, he conducts with small, short movements of the hand.

In any type of singing the director must "feel" the mood of the music, its message, its rhythm and tempo. These form the essence of meaningful choral work and the director's inadequacy or ability to understand these is quickly revealed by his manner of conducting.

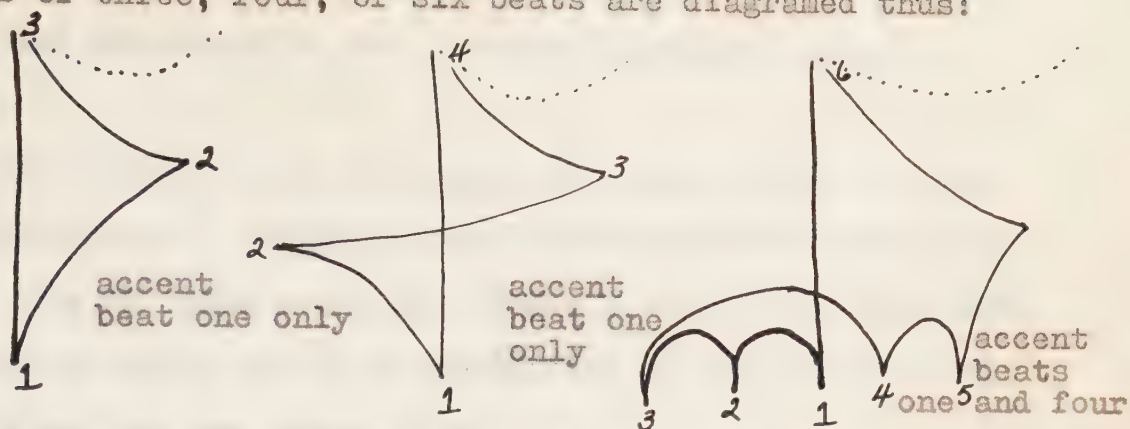
When the director is ready to begin conducting the song, he stands with one or maybe two arms raised. This is the signal to the group that he is waiting for them to quiet down and give him their attention. Then in order to start everyone together, he gives the preparatory motion, at which time the group takes a breath in order to begin together on the first beat. If diagramed the preparatory beat might look like this:



The preparatory beat is always in the same tempo as the ensuing beats.

The numbers at the beginning of the first line of music indicate the number of beats in a measure and what kind of note gets one beat. For instance, three over four ($\frac{3}{4}$) means there are three beats in a measure and a quarter note (♩) gets one beat. Four over four ($\frac{4}{4}$) means that there are four beats in a measure and a quarter note gets one beat. Six over eight ($\frac{6}{8}$) signifies six beats in the measure and an eighth note (♩) gets one beat. The motions for conducting

measures of three, four, or six beats are diagramed thus:



If these diagrams were followed strictly the motions would be stiff and the group would sing in a like manner. So the director must try to make his movements smooth, as well as even and steady, by a graceful and flowing motion of hand and arm.

Sometimes a fast number may be written in four-four when it is easier to direct it as two measures of two beats each. Giving the quarter note its full value according to the time indicated, and conducting in measures of two, might be more practical for group singing. Any measure of two beats would be conducted in this way:



The director should be careful to indulge in no more than the necessary movements. Motions which are too abrupt or look too much like a windmill moving in a strong wind should be avoided if the group is expected to watch and enjoy their singing. This is particularly important at any type of performance where the chorus or choir is seen by the audi-

ence. Awkward and unnecessary movements can often be detected and corrected if the director practices before a mirror.

The director must know well the music which he plans to teach others.¹ Campers soon lose interest if the leader has to stop to figure out the tempo, is uncertain of a note on which to begin, or is so indefinite in the melody that the campers can not learn quickly.

Never ask "How many of you know this song?" This immediately divides the group into those who do and those who do not.² Instead, suggest a song to a cabin or hiking group and see how many are already familiar with it. Then when directing songs for the larger group, assume they do know it and try singing it, or assume no one knows it and begin to teach.

For most of camp fun singing the main requirement for the director is to enjoy the singing so much that his enthusiasm and spirit are communicated to every singer. All then feel the rhythm and mood of the song together. The best song leaders are not always the musicians, but rather those people who can make themselves a part of the songs they sing and thus create them afresh each time.

2. Group Singing

When a group is interested in learning parts it is sometimes helpful for the entire group to sing each part

¹Henry N. Tani, Ventures in Youth Work (Philadelphia: The Christian Education Press, 1957), p. 76.

²Ibid.

as it is learned. This not only keeps everyone busy while the director drills various parts, but helps them develop the power to listen and realize their part is only a single factor in the whole.¹

There is great value in singing very softly, not only in serious work, but for fun-singing as well. When all sing softly they no longer hear individual voices but a single chord perfectly blended. Harmony is more easily heard and often more beautiful when voices are quiet and gentle.

There is a difference between singing that is joyous and singing that is just plain loud and noisy. The latter accomplishes nothing, and generally ruins the song itself, as well as the human voice. The director should be sure all sing naturally and fully if the song is joyous and strong. All loud, shouting singing that is more noise than song should not be allowed.

A capella singing, singing without accompaniment, can be very beautiful. In most camps this is done out of necessity, but it should also be seen as a privilege. Voices will more easily blend when they rely on their own harmony. A guitar or uke at the campfire is always exciting, and any orchestral instrument at camp might be used for worship or for entertainment; but the beauty and harmony that can be created by the human voice without accompaniment must never be underestimated, nor should it give way to reliance upon any instrument.

¹Henry Coleman, The Amateur Choir Trainer (London: Oxford University Press, 1945), p. 142.

If there is no accompaniment for the singing of hymns, it is particularly important for the director to maintain the correct time. Hymns detract from worship when they are sung too slowly or too fast. Whenever possible, train the group to sing the phrases of words rather than the phrases of music which often stop in the middle of a thought expressed by the words.¹

3. Giving the Pitch

If the director is not one who can find the pitch for a song without difficulty he should either let someone else start the songs or carry a pitchpipe. The director who starts off very uncertainly and expects the group to spontaneously find an adequate key will too often find there are several keys started at once. The song gets off to such a poor start that he has lost his control of the group and the mood of the song.

Songs should be pitched within the range of the man, since the women's voices are more flexible and have a wider range.²

4. Repetition

The leader should be careful of repetition. He should never allow the group to become dependent on and satisfied with the same songs year after year. When this is done the singing is apt to become stale and uncreative. The secret of

¹"Music," Publication of Youth Department, General Board of Education, The Methodist Church, 1957.

²Tani, op. cit.



good camp singing is having a variety which encourages creativity and musical growth. New songs should be introduced as needed to freshen the repertoire.

Often the leader is the first to tire of a song, perhaps because he knew it well to begin with and is constantly asked to repeat it. But the campers also soon tire of something that holds no challenge and is too often used. One way to make it known to one and all that "enough is enough" might be this:

If a song has been sung to the threadbare, boresome stage, have a mock funeral and "bury it"; then plant a dandelion over the grave and let no one thereafter disturb the body.¹

5. When the Director is not needed

Sometimes a group spontaneously breaks forth into song. The adult leader or a camper may initiate such singing, perhaps by merely starting a song which is soon picked up by those near him and passed along by contagion. In such a case the group probably does not need a director to wave his arms before them. The sensitive leader will know which times call for his overt direction, which call for only a little subtle suggestion of direction, and which call for complete withdrawal from the spotlight.

6. Selecting Music

It is usually the responsibility of the song leader to choose the music that will be used. In this case it is

¹Mitchell, op. cit., p. 116.

of the utmost importance that he know the criteria for selecting good camp music.

New songs are essential, but they must be interspersed with the familiar songs. Any group will rebel if they are constantly asked to learn new songs, when they want to sing the songs they already know and enjoy. The familiar is always more tempting than the unfamiliar. However, with subtle and sympathetic urging campers can be encouraged to learn new songs which quickly become loved and accepted. Teaching a new song to a smaller cabin or quest group is often a successful way to get a few inspired with a song that will soon spread throughout the camp.

Songs which make fun of other races or of physical abnormalities are of course in poor taste and should never be allowed among either staff or campers.

Songs are chosen according to the purpose of the singing, whether to unite a group for fellowship or inspire worshippers in a dedication service.

The order of the songs should be prearranged by the director. Start with the peppy, active songs and work gradually toward the inactive and quieter songs, ending with the worshipful hymns and spirituals. Such an order will often prepare restless bodies for the afternoon resthour or for worship. The following list is an example of such an order:

1. Folk song: "Cindy"
2. Novelty song: "Row, row, row your boat," leaving off one more word at the end of the verse after each time through.
3. Nonsense song: "Doktor Eisenbart"

4. Folk song: "Holla Hi, Holla Ho"
5. Round: "Music Alone Shall Live"
6. Worship song: "Kum ba Ya"
7. Spiritual: "Jesus Walked this Lonesome Valley"
8. Spiritual: "Let us Break Bread Together"¹

Note also that in the above list there are a variety of types of songs. This helps keep interest alive and campers actively participating.

In selecting hymns for worship the director should be careful to use hymns which have meaning for the group singing them. The words should be understandable and in accordance with the rest of the service. Sometimes certain stanzas can be selected while others are left out. Be wary of melodies that go too high and select songs with melodies within the range of the youth you are working with. Choose hymns which are not too difficult to sing without instrumental accompaniment.

Selecting and using camp music creatively is not always easy, but it is most rewarding. Whether it is used to stimulate and enhance worship, to encourage learning and further human understanding, or to re-create the potential of mind and heart, it must allow opportunity for the feeling of self-involvement for each participant. If this happens the song leader may feel assured that his selection has been wise and his use of music creative.

¹All of these, except the novelty song, are found in Songs of Many Nations.

CHAPTER V

DRAMA

The infant smiles when smiled at; the young child gets his first thrill of parenthood when playing with dolls; the older child finds great delight in accurate dramatic representations; the adolescent sees the whole world as a stage; the old man lives again the scenes of his life and pictures the life to come. Thus the dramatic urge finds expression in and colors all life.

Grace Sloan Overton,
Drama in Education

. . . All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts. . . .

William Shakespeare,
As You Like It

A. History of Religious Drama

It has been said that religion was the mother to the arts.

She rejoiced at their birth, taught them to take their first steps, and watched with satisfaction their growth and development; and yet, one by one, they have left their sheltering home.¹

Historically, drama has had two functions: to worship the deity and to offer religious instruction.² Drama originated in religious worship. It was an aid to the religious life of the primitive man, oftentimes in the form of prayer. Man acted out his desires, an act which later became direct invocation to the gods.³

Greek drama originated with the worship of the god of vegetation and fertility, Dionysus. In the great temple of Dionysus at Athens the annual dramatic competitions were held.⁴ Greek paganism

reached its highest spiritual expression in the plays of the great tragedians who proclaimed that the world is governed by divine eternal law and that sin brings

¹William V. Meredith, Pageantry and Dramatics in Religious Education (New York: Abingdon Press, 1921), p. 13.

²Joseph Edward Moseley, Using Drama in the Church (St. Louis, Missouri: The Bethany Press, 1955), p. 12.

³Meredith, op. cit., p. 14.

⁴Fred Eastman, "Thumbnail Sketches of Drama in the Church," Children's Religion, XVIII (September, 1957), 8.

severe suffering to the wrongdoer.¹

The Greek theater itself was considered as holy a place as the temple. Offenses committed in the theater were regarded as sacrilegious and punished severely.²

Under Roman influence drama suffered a rapid decline. The theater became an escape from life, entertaining and thrilling. Drama became an obscene, bloody spectacle as the crowds came now to see the gladiators fight and wild animals turned loose upon Christian prisoners. Thus when the church came to power in Rome, drama was one of the first things it banned and totally rejected.³

The rebirth of drama came in the middle ages when the priests dramatized the gospel story in order to make it clear to the common people who didn't understand Latin, which was the language of the church.⁴ In medieval England the priests began dramatizing the story of the creation, of Adam and Eve, of Moses and Aaron. Finally they dramatized their own sermons and these were called Morality plays. At first they were presented in the chancel by the clergy and choirs. They grew in popularity and were moved to the nave, then to a platform at the door of the church. The great crowds standing outside at the entrance of the church saw the pearly gates of heaven at one end of the large plat-

¹Moseley, op. cit., p. 11.

²Meredith, op. cit., p. 16.

³Fred Eastman and Louis Wilson, Drama in the Church (Chicago: Willett, Clark and Co., 1933), p. 10.

⁴Ibid.

form and the flaming jaws of hell at the other end. At the end of the play the good characters went through the pearly gates, while the more numerous bad ones were driven by the devils into the flaming jaws of hell.¹

From the platform the plays were put on wheels and rolled to various parts of the city. These rolling platforms were called "pagaents," and each wagon was sponsored by the particular guild which most logically represented its story. Thus the masons' guild sponsored the story of the creation; the shipwrights' guild sponsored the story of the Ark.

Since these plays drew such crowds the tradesmen began to take advantage of the situation. Liquor dealers established booths to sell their wares and the atmosphere gradually lost its mood of worship and became more nearly a country fair. Next the innkeepers in the courtyards engaged the travelling players and minstrels for the principal roles and the plays were put on solely for revenue and amusement. The end of all this was censorship and ban by the Puritan government.²

Since this medieval decline of drama in the church we have begun to rebuild the importance of and the place for drama in religious education. Today many churches have used it to advantage and to the benefit of all concerned. But the

¹Eastman, "Thumbnail Sketches of Drama in the Church," op. cit., pp. 8-9.

²Ibid., p. 9.

church camp still needs to discover the many ways it can use this art, both formally and informally.

B. Values of Drama

Drama has been called a double ministry, because it works not only within the individuals performing, but also within the larger group listening and watching.¹ First, for the individual acting, the drama is valuable in helping him gain self-confidence and learn self-expression within or before a group. It is an excellent and accepted way to release normal teenage emotions. It helps satisfy the ever-present need for adventure. In trying to understand the motives and mechanisms behind his character's behavior the camper can begin to understand that behavior has reason and logic. Further, since the camper creates a character from the roots of his own personality, he is constantly evaluating his own work. This should give him the capacity to look more objectively at himself.

The whole experience of the play preparation and production is an experience in constructively overcoming obstacles. Campers learn to grow under objective criticism so that they can face the flaws within themselves without being overcome. Challenge can be met with increased effort rather than discouragement. Finally, when praise comes, the camper

¹Austen Kennedy deBlois and Donald R. Gorham, Christian Religious Education: Principles and Practice (New York: Fleming H. Revell Co., 1959), p. 212.

knows it is genuine and earned.¹

When we consider the values of drama for the listeners as well as the acting participants the list grows longer. Through plays we are introduced to new places, new people, and new ideas which help us to broaden our interests and expand our social responsibility.² Plays often raise or suggest solutions to pertinent individual or group problems.³ They can make information vivid so that it is remembered longer. A play can lead a group to action, motivating it to do something about a problem.⁴

A play is not something an isolated group of actors rehearses and produces by itself. The production of a play, whether simple or complex, involves many people: someone to locate the necessary costumes; someone to find and arrange the properties; someone to handle lighting or make-up, if these are to be used; someone to make the sound effects; someone to be prompter. The actors rely on these "off-stage" people who make the production possible.⁵ Thus, a dramatic production can involve many campers at one time and help all to realize the importance of both great and small tasks.

Drama provides an excellent opportunity for the coun-

¹Jack Simos, Social Growth Through Play Production (New York: Association Press, 1957), pp. 142-48.

²Ibid., p. 140.

³Moseley, op. cit., p. 12.

⁴Floy Merwyn Barnard, Drama in the Churches (Nashville: Broadman Press, 1950), pp. 6-7.

⁵Simos, op. cit., p. 153.

selors as well as campers, for especially through creative dramatics the counselor can gain deep insight into the personalities and abilities of his campers.¹

C. Creative Drama

It is in camp that we find the greatest stimulation and opportunity for creative drama, expressed in many and varied ways.

First and foremost, the counselor must realize that it is not his task nor should it be his purpose to train his campers in the art of acting. This is not the place for all the latest Hollywood techniques, nor the elaborate stage with expensive and technically complicated fixtures. The most important thing is that the campers grow socially, mentally, intellectually and spiritually through an experience they choose. The important word in the phrase "creative drama" is "creative." This is the principal purpose of drama and only this should be the purpose of drama in church camping, never professional acting or professional play-production.

By "creative" we mean expression arising from within the camper. It is original, unique; expressive of the thoughts and feelings that lie within his heart. A group may be interpreting another peoples' customs; dramatizing the dedication of a Christian man; portraying an historical religious event. These are "original" when the campers make

¹"Possible Small Group Experiences," A supplementary outline to the camp manuals, Prepared by Robert P. Crosby (Nashville: General Board of Education of the Methodist Church, 1957), p. 4.

the experiences their own by study and identification with the characters involved; when they arrange the plot and write the scenes by the fruit of their own creative imagination. A dramatization written by another can be creative if those participating express their own understanding of the characters and the dialogue.

The biggest requirement of the counselor who is interested in creative drama is faith: faith that the young people will find in the story they choose a meaning appropriate to their lives; faith that the campers who now struggle with the first stages of play-writing will grow in this experiment of being creative; faith that the campers can be creative if they are given the opportunity and gently urged to try; faith that this process of creative dramatics will work.

D. Drama in Camp

There are three basic areas of camp life where creative dramatics is effective: in the worship experiences, in the teaching opportunities, and in the recreational activities.

1. Drama in Worship

a) Play-writing.-- The Bible stories in a modern translation, such as the American Version or the Revised Standard Version, are excellent material for plays for worship. They can be studied and understood so that the campers can identify with such Old Testament favorites as Moses, King David, the prophets. Episodes from these long narratives can be set in modern English and used to heighten the mood of wor-

ship as they point up the theme of the service. The parables of the Master lend themselves very easily to dramatization because they are graphic descriptions and are short and concise. Events from Paul's life can be used. Paul's letter to Philemon telling the story of Onesimus was dramatized by one group.¹

The counselor must be prepared to let the campers develop their own interpretation. There should be no pre-conceived conception in the mind of the counselor which the campers must accept. Rather it is more valuable to their growth and experience to find in the episode they choose the message which meets their needs. "This is the great wonder of (Bible stories); they always contain and convey a suitable message to most varied grades of insight."²

In constructing a Biblical drama the following steps might be followed:

1. Select the episode(s) to be used. For the first experiments with this type of drama select a simple incident which will be easy to develop, in order to avoid unnecessary discouragement and failure.

2. The next step is the process of building the drama. Having chosen the story, the counselor or camper will tell it graphically to the whole group, until all are familiar with it. Then they decide on the necessary characters and the division of scenes. If the group is large "perhaps a

¹Barnard, op. cit., p. 30.

²Thomas Walton Galloway, The Dramatic Instinct in Religious Education (Boston: The Pilgrim Press, 1922), p. 29.

good arrangement would be to give each scene to a different committee, asking each to be prepared to give a beginning of dialogue and action at the next meeting."¹ While the action and dialogue is being built from meeting to meeting the group should present the play many times, not with memorized words, but spontaneously. Each camper gets the opportunity to try many parts. When the action and dialogue are decided upon, parts are chosen and other responsibilities delegated, such as staging and costumes.

3. The final step is to present the drama.² This can be done at the evening vesper or around the campfire. The latter would be preferred if the episodes chosen deal with the early tribes of Israel who might themselves have sat around the campfire telling the stories of their forefathers' experiences and encounters with Yahweh. If the play is longer and more involved it might be used as an evening's worship program inside the main building.

b) Pantomime.-- Another manner of presenting the religious drama in worship is by use of the pantomime. Pantomime is "the expression or communication of an idea through action alone, without the assistance of the spoken word."³ That is, the actors do not speak. Generally the best idea is to have a narrator tell the story that is being portrayed by the actors. This can be done during the acting, or the

¹Ibid., pp. 39.

²Ibid., pp. 35-42.

³Isabel B. Burger, Creative Play Acting, Learning Through Drama (New York: A.B. Barnes and Co., 1950), p. 21.

storyteller can tell the story of each scene before it happens, while music is played during the action.¹ For this the parables or Old Testament Bible stories are again valuable material. Some of the episodes from the life of the Apostle Paul, beginning with chapter nine of the Acts of the Apostles, might be used.

The method of approach is: 1) to select the episode or story; 2) to build the drama by deciding on the manner in which it will be told; choosing the characters; and writing the narration; and 3) to produce the pantomime in the mood of worship for the other campers.

For example, imagine that you have a cabin of eight girls who are asked by the camper Worship Committee to do a dramatic production for a vesper service. The theme for worship is the parable of the Good Samaritan, found in Luke 10:29-37. Since there is time for study during the morning program it is decided that each girl shall take half an hour to read the story in her Bible, find more information on the story and decide on her own interpretation of the story for life today. The counselor perhaps will have brought a few materials to make available for such camper study, such as a Bible commentary or other translations. However, if there is no other material available other than the Bible, neither camper nor counselor need be discouraged. The gospel writers wrote simply and concisely. With encouragement from the counselor and through open discussion among the

¹Grace Marie Stanistreet, "Pantomime is Easy," Recreation, XXXVIII (May, 1944), p. 74.

campers sufficient understanding will come from the stories of both the Old and New Testaments.

When the girls return from their private study there is a lively discussion about the meaning of this parable. The counselor helps them face such questions as: What does Samaritan mean? Why was the traveler robbed? What is a Levite? Why did he and the priest refuse to help the wounded man? Why did the Samaritan put oil on the wounds of the beaten man? Did the Samaritan "go the second mile"? (see Matt. 5:41). Why did Jesus tell this story? Thus they delve into the social and ethical problems involved in the story and its implications in Jesus' day as well as in our own.

Next the girls tell the story in their own words in order to become more familiar with it. They try to find a parallel incident in their own experience. Finally they decide on this illustration: An elderly gentleman traveling alone suddenly has a flat tire. He has pulled to the side of the road, trying to flag down a passing car, for the scene is far out in the countryside. One car comes, but passes by without stopping. It is Jim, the President of the local youth group who must not be late for the meeting. Later another car comes by, but this is Bill who is just returning from the evening church service, all dressed up in his best suit which he can't afford to get dirty. The third person, Fred, comes along finally and feels concerned enough to stop and help the elderly man change the tire. Then he follows the man into the nearest town where he

takes him to a garage and the torn tire is fixed.¹

So the group plans and it is decided finally that someone will first read the story of the Good Samaritan as told in Luke 10. After this the modern adaptation of the original message will be introduced, then pantomimed while the narrator reads the story.

The characters for the pantomime are chosen after all have had the chance to try various parts, regardless of the fact that the characters are all men. For the elderly man of the final presentation the girls decide to ask one of the older men counselors. They will ask three of the male campers to portray their characters of Jim, Bill, and Fred, while the girls will be their companions in the cars. The boys would need someone to whom to pantomime their reasons for stopping or not stopping as they pass the man in trouble.

Sometimes a good dramatic reading can be used as background for pantomime or the stimulus for play writing. Stories written especially for junior high or high school are often adaptable to such dramatization.

c) Choral reading or the speech choir.-- Another important way in which dramatics is used in worship is through choral reading. The group is divided into sections or divisions according to the needs of the reading used. The group can be divided into three parts: light voices, medium voices,

¹For another example on this same theme see Clarice M. Bowman, Worship Ways for Camp (New York: Association Press, 1955), p. 133.

and dark voices. Light voices are high pitched and soft; dark voices are low and loud; and the medium voices are in between the two extremes. If the selection calls for only two divisions the leader uses his own discretion as to dividing the group into two sections regardless of voice pitch, or into two divisions according to light and dark voices. Solo parts are read by one voice which is clear and strong. When there is more than one solo voice the leader needs to pick voices that present a variety of tonal quality.

The leader reads through the selection first, in order to give the total meaning and mood to the group.¹ Then the leader designates who shall read the solos or one-voice parts, who shall read the duets, or two-voice parts, and who shall read each sectional part. It is wise for the leader to give several people a chance to read the solo and duet parts so that all may have the opportunity. The leader works on pronunciation, inflection of the voice, and above all on the meaning of the passage they are reading. When it is finally read in the vesper service the speech choir should be able to worship as sincerely as the listeners.

The criteria for the selection of choral readings should be rhythm, objectivity, drama, and melody. "Background can often be primarily rhythmical; emphasis can be primarily dramatic. But all selections must possess objec-

¹Choral Readings for Junior Worship and Inspiration, Helen A. Brown and Harry J. Heltman, eds. (Philadelphia: The Westminster Press, 1957), p. 7.

tivity, that is to say, clarity and understanding, and melody."¹ Also, it is necessary that a selection be chosen that can be correlated to the age group participating, and to the theme and mood of the worship service.²

There is a wealth of material for choral reading. Many of the Psalms, the parables of Jesus, the events from the life of Jesus, the letters of Paul, and some religious poetry and dramatic readings are appropriate.

At one camp the following use was made of Psalm 24: First the campers were told the story of David's victorious return from battle against the Philistines. He has with him his men, who, as they proceed to the city where the people are waiting to greet them, call to the people to lift up the heads of the gates into the city. The heads are the top sections of the gates which were opened on special occasions and for added height. When David and his men appear (at the rear of the outdoor chapel) the girls speak from the front their first two lines. David and his men start walking down the aisle. Midway David sings his question for the people at the wall of the city. (The boy playing David made up his own tune for this line.) The other warriors answer as they continue toward the gates. The girls stand in two rows with joined hands arching to form the gate. When David calls to lift the heads the girls break their hold and raise their arms straight up.

¹Callie Shaver Stone, "Choric Speech," Children's Religion, op. cit., p. 14.

²Ibid., p. 15.

One of the by-standers who might have been leaning over the wall in order to get a better view of this procession sings her question: "Who is the King of glory?" The warriors answer and repeat the call to lift the gates. Once more a bystander sings the question, this time merely for emphasis: "Who is this King of glory?" By now everyone is convinced it is the Lord of hosts and all answer joyfully together. David and his men go through the gates and off to the side while the girls follow.

The reading of the Psalm was divided in this way:

Girls: The earth is the Lord's, and the fulness thereof; the world and they that dwell therein.
For he hath founded it upon the seas, and established it upon the floods.

Solo: (sung) Who shall ascend into the hill of the Lord; or who shall stand in his holy place?

Boys: He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.
He shall receive the blessing from the Lord, and righteousness from the God of his salvation.
This is the generation of them that seek him, that seek thy face, O Jacob.

Solo: Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.

Solo: (sung) Who is the King of glory?

Boys: The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.

Solo: (sung) Who is the King of glory?

Everyone: The Lord of hosts, he is the King of glory.¹

Here was an excellent combination of creative drama

¹Used at Camp Adams, Oregon Conference of Congregational Christian Churches (summer, 1958).

and creative music with even some symbolism for the gate.

d) Dramatic meditations.-- The possibilities for creativity and dramatic worship also include the writing of litanies and meditations. The subject of such writing can be specifically designed to expand the thought desired for the whole worship service, or it may be an outgrowth of an experience within the cabin fellowship. A group may feel particularly thankful for help they have received in a difficult situation. They may have been inspired by the beauty around them as they climbed the hills. They may have picked up a particularly dramatic idea from a speaker or a class discussion or another worship experience.

Included in Appendix II is an example of a Responsive Meditation. It is taken from a worship service on the theme "Teach us to Pray."

2. Dramatics in Teaching

Religious dramatizations are also excellent for the purpose of teaching. They teach through the research and study required in understanding them sufficiently to present their message to the listeners. They teach as they present possible solutions to problems which eternally face young people who live in and yet see the evils of their society. Whether the use of pantomime, original plays and choral reading is for worship or teaching depends only on the purpose of the group producing it.

a) Play-reading.-- The use of play reading for senior high youth can be most effective. Such readings should be

informal, perhaps held around an indoor fireplace in the lodge. The purpose of the meeting is to give youth the opportunity to adventure through studying good drama. Discussion of the plays helps one understand historical and contemporary people as they meet the temptations and vicissitudes of life. Such understanding broadens one's own outlook and may even suggest realistic solutions for one's own problems.

If there are enough copies of the play every member or at least every two people reading should have one. If this is the case the parts are read in character. If there is but one copy it may be passed in rotation around the group, giving all a chance to read. Although the leader may decide occasionally to read the entire play himself, it is better if the campers take part. Sometimes it is wise for the leader to shorten the play by carefully skipping parts that are too long and less important to the plot.¹

Five steps are suggested in the process of studying a play: It is analyzed for (1) central conflicts, (2) choice, (3) characterization, (4) solution, and (5) theme.

1. Central conflict. There is a central conflict or a human struggle at the heart of every play. . . . To determine the central struggle of the play is to discover the key to the entire drama.

2. Choice. If character be the determinant to the struggle, it is no less true that choice is the revealer of character, . . . choices made when a character is brought face to face with a crisis. . . .

3. Characterization. A brief character analysis of

¹Moseley, op. cit., p. 27.

each major character will stimulate the discussion.

4. Solution. The solution of the conflict, as given in the play should be simple to determine.

5. Theme.¹ . . . Every play has a theme, more or less evident.

When the play is analyzed in this way the group is ready to answer such questions as these:

Is the central struggle of the play a common one in real life?

What influences made the characters what they are?

Were those influences good or evil?

Was the central choice made by the main character a Christian one?

Was it practicable?

Was it true to life?

What other choices could the character have made?

Is the solution of the play probable? Inevitable?

What other solutions were possible?²

Plays which a high school group might profit from studying in this way are:

The Rock, Mary Hamlin (Pilgrim Press)

The Curious Savage, John Patrick

(Dramatists Play Service, Inc.)

The Lark, Lillian Helman

(Dramatists Play Service, Inc.)

Inherit the Wind, Jerome Lawrence and Robert E. Lee

(Dramatists Play Service, Inc.)

The Crucible, Arthur Miller

(Dramatists Play Service, Ind.)

Diary of Ann Frank, Frances Goodrich and Albert Hackett

(Dramatists Play Service, Inc.)

Boy With A Cart, Christopher Fry (Baker's Plays, Inc.)

Doll's House, Henrik Ibsen (Baker's Plays, Inc.)

A Child Is Born, Stephen Benet (Baker's Plays, Inc.)

Family Portrait, Lenore Coffee and William Joyce Cowen

(Baker's Plays, Inc.)

Everyman, Morality Play (Baker's Plays, Inc.)

b) Role-playing.- Role playing is one of the most effective ways of helping campers to understand the various

¹Ibid., p. 28.

²Ibid., p. 29.

angles of a situation. It is a make-believe act to present a real problem.

The situation or problem is explained to the group and individuals are selected to play the various parts. There should be no more than four characters and each should have a definitely defined view. All sides of the problem are represented. The characters then have an "un-rehearsed spontaneous conversation,"¹ trying to bring out all the arguments they can for their position. They must forget themselves and their own views and be true to the role they are playing.

To aid discussion one half of the audience might be asked to note particularly the arguments for and the other half of the audience to note the arguments against the issue at hand. The actual role playing then may go on for five or ten minutes. The leader stops the playing as soon as ideas become less numerous or the characters uneasy in their roles. The leader then asks the characters to review their principal arguments, after which the audience is invited to make comments and there is open discussion.²

One high school group used role-playing for a presentation of the problem of smoking. The three characters, Clara, Clarence, and George, were sitting in Bud's Frosty Freeze after school. George, who is a smoker, offers a cigarette to Clara. Clarence, a confirmed non-smoker,

¹Henry N. Tani, Ventures in Youth Work (Philadelphia: The Christian Education Press, 1957), p. 36.

²Ibid., pp. 35-37.

immediately tries to persuade Clara to refuse the cigarette. George presents his arguments to encourage her, while Clara struggles to make her decision. The purpose of this role-playing was to bring out the reasons for and against smoking.

The scene was played for five minutes, then the arguments for and against smoking discussed. The same scene was played a second time by three others, and any new ideas and new insights were discussed.¹

Role-playing is a very good way to teach concern for another's point of view and to hear all the angles of a particular problem. It is also good entertainment, but this is not its purpose. Its real value comes in the placing of oneself in another's position and being able to understand his arguments, or seeing oneself in a possible real-life situation where some stand must be taken. It helps make a situation easier to handle by bringing it out into the open where everyone is frank and all sides are honestly considered.

3. Drama in Recreation

There are many ways creative dramatics can be used for recreation in camp. Any of the fun songs which tell an interesting story can be used in pantomime while another group sings or reads the story. "O Soldier, Soldier, won't

¹Used by the Methodist Youth Fellowship, Farnington, California (March 22, 1959).

you marry me?"¹ is an excellent one for pantomimic play. "There's a hole in the bucket"² has been done effectively with costuming added for comedy.

There are many dramatic stunts available. Perhaps the most popular in this line is the play called "I can't pay the rent." This is done with the aid of a paper napkin which serves for the bowtie of the hero, the mustache of the villain, and the hair ribbon of the Girl. The drama can be played by three different people or by a group which constantly changes the pitch of their voices in order to play all three parts. The words for this skit are included in Appendix II.

A list of other possibilities for dramatics in camp fun and fellowship would include:

a) Musical comedy:- This method has been used for the presentation of some original dances and pantomiming put to the music from "Hans Christian Anderson."³ An ambitious group could be urged to portray the events of the campweek through pantomime and dance.

b) Picture posing:- Individuals choose characters from a picture and take the pose, remaining perfectly still throughout the presentation of the picture. A series under a theme such as "Family Portraits," "My Boy Scout Good Deeds,"

¹Found in Pocket Songs (Delaware, Ohio: Cooperative Recreation Service, Inc.).

²Found in Sing a Tune (Delaware, Ohio: Cooperative Recreation Service, Inc.).

³Used at Camp Sharparoon, New York City Mission Society (summer, 1956).

or "Going Camping" might be used.

c) Folk Festival.-- For this each cabin group might take a particular country, learn some of its folksongs, customs and dances and present them for the rest of the group. This would be educational as well as an event which is fun for all.

d) Humorous choral readings or plays, preferably original.

e) Paper bag dramatics.-- Many odd items, such as a toothpick, a shirt, a rope, a bell, are put into paper bags for each group of four or six campers. They are given half an hour to decide how they shall use all of their items in one original plot. The plays are then "produced" for the enjoyment of all.

E. Suggestions for the Drama Leader

1. Preparing the Drama

A counselor wishing to produce a simple drama with his campers might bear in mind the following list of technical suggestions:

a) Rehearsals.-- The process of putting a play together has been likened to the process of tightening the lugs on the wheel of an automobile. The lugs are tightened gradually, one lug at a time, until all are secure. So it is with play production. One interprets slowly, not trying to make the play perfect all at once.¹ One should not expect to make all the corrections nor find all the

¹Simos, op. cit., p. 49.

deeper meanings in a dramatic presentation the first time through, but rather count on finding greater insight and developing greater ability to portray the characters at each successive rehearsal. One writer suggests that the first sessions be used primarily for an understanding of the reasons the characters think and act as they do.¹

b) Blocking.— The process of "blocking" a dramatic presentation means to designate how each character shall move throughout the scene. Places and movements are made specific so that they will be repeated each time, and modified as necessary throughout the rehearsals. The characters should be careful not to hide other characters from the view of the audience.

c) Inner justification.— Every action on stage must have a reason. It is necessary to know why the character crosses the stage at this particular point.

Is he embarrassed? Is he stalling for time to muster his thoughts in the face of some new facts that have just been revealed? . . . Inner justification must be found even for standing still.²

d) Flow of thought.— The flow of thought should never be interrupted in any character part. That is, the actor's reactions to everything that happens is continuous, whether it is in thinking, in acting, or in speaking.

Sometimes he voices his ideas, sometimes he speaks them to himself while another person talks, but always he

¹Barbara Anderson, "Creative Dramatics - a good way to teach," International Journal of Religious Education, XXXIII (October, 1956), 9.

²Simos, op. cit., p. 31.

thinks. The ability to listen to another character's words and formulate the natural thoughts that his speech provokes, is as important a part of a characterization as the spoken dialogue.¹

e) Suggestive directing.-- It might be well for the director to remember that "suggestive directing"² often gets better results than directly demanding the action or tone of voice he wants from a character. Let the actor think out the answers to some problems for himself, with the helpful questions and suggestions of the director. In this way he remembers longer and it becomes more meaningful for him.

f) The director.-- The director should remember that his behavior during rehearsal makes its impression on the campers with whom he works. His spirit of cooperation, patience, understanding, and his willingness to consider the suggestions of others will do much to instill into those working with him the desire to give their best, making the experience a creative and worshipful one for themselves and those who are to be their audience. If the play is one produced only for entertainment the spirit of joy and fellowship will again derive its stimulus from the mood and actions of the director.

g) Prayer.-- The counselor should always remember that prayer has a vital part in the rehearsing and production of any kind of dramatic presentation. Through prayer all participants are urged to make this presentation an act of dedication to God, of sincere Christian worship through which all

¹Burger, op. cit., p. 105.

²Ibid., pp. 97-98.

behold the majesty of God.

h) Knowledge.-- It is important to realize the fact that "imagination is kindled by knowledge."¹ Study and understanding of the Bible characters, of another race, culture or religion can kindle the imagination of youth. Its natural outlet might be a dramatic presentation for worship or enjoyment, which would encourage a deeper understanding of other people and oneself.

2. Selecting Drama

Unfortunately, many of the non-royalty religious plays are not appropriate or adequate for camp. A counselor who explores the possibilities may well decide in the end that the campers could write more apropos and exciting plays themselves. But if a counselor is fortunate enough to find a few plays which seem worthy of production at camp he might test their appropriateness by these standards of Eastman:

- I. Does it have the necessary dramatic strength?
 1. Does it reach the emotions?
 2. Do the characters seem real?
 3. Is the conflict adequate? Much of the interest in drama depends upon the clash of wills and personalities. . . .
 4. Does the conflict rise to a climax?
 5. Is the suspense sustained? Otherwise both interest and emotions lag.
 6. Do the characters have to make important choices?
 7. Is the theme clear and worthwhile?
 8. Is the solution convincing?
 9. Does the play reveal a struggle common to the experience of the audience?

¹Hulda Niebuhr, Ventures in Dramatics with Boys and Girls of the Church School (New York: Charles Scribner's Sons, 1935), p. 18.

10. Does the play present contrasting moods? ...
- II. Does it have a well-knit episodic structure? A play is built out of episodes, each one of which has its own dramatic situation, conflict, purpose, and emotional reaction. The better plays have few episodes each mined deeply for emotional values rather than many mined superficially. A one-act play divided into several scenes requiring change of setting loses emotional continuity. Many one-act plays fail here.
- III. Does the play have a religious effect?
1. Does it have a religious effect upon the audience? That is, does it send the audience away exalted in spirit and with a deeper sense of fellowship with God and man?
 2. Does it have a religious effect upon the actors? That is, does the interpretation of their parts call for such study and sympathetic insight as will broaden their sympathies and ennoble their souls?
- IV. Does the play lie within the possibilities of production by the group planning to present it?

This last question reminds us that we must realize camp offers many unusual possibilities for play production, but also some limitations. A play must be chosen which does not require extensive use of properties or unusual costuming that may not be devised from materials available at camp. Any dramatic presentation used must be one that can be adequately prepared in a week's time. It must be a drama that does not necessitate the learning of too many lines.

The "Chinese method" of play production is perhaps the best for camp purposes. In this method there is much use of symbols and imagination for scenery and properties. A spoken dialogue may be used as prelude to the play in order

¹Eastman, Drama in the Church, op. cit., pp. 24-26.

to explain the symbolic scenery and property.¹ Sometimes printed signs at various points or signs attached to or held by stationary persons serves the purpose of stimulating the imagination of the audience. These would not be appropriate for a worshipful dramatic production, however. In the latter case a spoken prelude containing an explanation of the setting would be better.

The outdoor stage has many possibilities. A grassy slope serves as seating space for the audience. Tin-can footlights and blankets or trees carried by campers make an excellent curtain. The scenery can be painted on brown paper. For costumes paper bags become false faces; hair is made from yarn, frayed rope, burlap; a pillow-slip becomes an apron; a handkerchief makes a collar; a sheet makes an angel-robe; fringed burlap bags become pioneer costumes; sea shells and number ten tin cans are made into jewelry; animals are made with blanket bodies, cardboard ears, frayed-rope tails.²

The outdoor stage can add to the excitement of productions "just for fun." The outdoor chapel can make more meaningful a worship dramatization.

¹Stanistreet, op. cit., p. 72.

²A. Viola Mitchell, Camp Counseling (2nd ed.: Philadelphia: W. G. Saunders Company, 1955), pp. 109-10.

CHAPTER VI

DANCE

Know ye not that your body is the temple of the Holy Spirit? Glorify God in your body and in your spirit which are God's.

I Corinthians 6:19, 20

I will therefore that men pray everywhere lifting up holy hands.

I Timothy 2:8

I beseech you, therefore, by the mercies of God to present your bodies a living sacrifice, holy, acceptable to God, which is your spiritual service.

Romans 12:1

A. History of Religious Dance

The dance has been claimed to be one of the oldest arts because its origin is in the ordinary bodily expressions of primitive man:

As soon as man was man he without doubt began to gesticulate with face, body, and limbs. How long it took to develop bodily gesticulation into an art no one can guess---perhaps a millennium.¹

As the structure of primitive society developed, rhythmic movement became part of man's reaction to the bewildering environment. He believed that the thunder and lightening, the winds and the rains, in all their force of destruction or blessing were the manifestations of the gods. Through dancing man felt he could enter the consciousness of the gods and thus appease or propitiate them. Through the dance he expressed all the unexplainable forces of the universe in which he lived.² These dances were perhaps the imitation of the swaying of the trees, or the stormy waves of the sea. Man seemed to sense quite naturally the rhythm in nature. Since his dances were addressed to the supernatural powers he wor-

¹The Dance, Historic Illustrations of Dancing from 3300 B.C. to 1911 A.D., by an Antiquary (London: John Bale, sons and Danielsson, Ltd., 1911), p. 1.

²Ted Shawn, Dance We Must (Pittsfield, Mass.) The Eagle Printing and Binding Co., 1940), p. 10.

shaped, they were in this sense religious.¹

These primitive dances were tribal dances and might have been a type of prayer.² There were dances to call the rain spirits, for the allayment of famine, for preparing for battle and rejoicing over victory; "dances of courtship, dances to celebrate a wedding, or the birth of a male child, dances for christenings, dances for funerals."³ All of these were religious ritual conceived to be acceptable to the gods.

Dance found its greatest development in the early Greek tragedy, with the chorus of singers and dancers. Slowly, however, the dancers lost their place of importance, not only in Greek tragedy, but also in other forms of culture.

People continued to dance, nothing could stop so fundamental an urge, but no longer with the same high purpose, and the story is one of unhappy decline throughout Europe.⁴

Numerous Biblical allusions to dancing show plainly that the Hebrews used this art a great deal.⁵ In the great exodus from slavery in Egypt, the Hebrew people crossed the sea on dry land and the waters washed over the Pharaoh's pursuing army. Miriam, Moses' sister, then took a timbrel

¹W.O.E. Oesterley, The Sacred Dance, A Study in Comparative Folklore (New York: The Macmillan Co., 1923), p. 16.

²Dorothy LaSalle, Rhythms and Dances for Elementary Schools (New York: A.S. Barnes & Co., 1951), p. 1.

³Shawn, op. cit., pp. 10-11.

⁴Doris Humphrey, "Dance Drama," The Dance Has Many Faces, ed. Walter Sorell (Cleveland, Ohio: The World Publishing Co., 1951), pp. 21-22.

⁵Ex. 15:20; Judg. 11:34; 21:21; 1 Sam. 21:11; 29:5; 18:6; 30:16; 2 Sam. 6:14-16; 1 Chron. 15:29; Job 21:11; Ps. 150:4; 149:3; Eccles. 3:4; Lam. 5:15; Jer. 31:4; 31:13.

in hand and led the women in a dance of joy and praise to God (Ex. 15:20). When David the King brought the ark of the Covenant to Jerusalem, he danced before it to the shouts of the people and the sound of the horn, as the ark was brought into the city. (2 Sam. 6:16).

In Jesus' day the Jews celebrated a particularly important festival (perhaps Hannukah) with much dancing:

Upon this occasion the temple and its court was brightly lighted with great lamps and candelabras. Around three sides of the court, galleries were placed for the spectators to watch the most prominent and pious men dance on the first night of this festival with lighted torches in their hands as they sang hymns in praise of God. The temple orchestra with harps, lutes, cymbals, trumpets and other instruments stood on the steps leading from the court to the temple itself to accompany their dancing and singing. This was the great season of rejoicing when Jews shouted Hallelujahs and danced before God and the people to bless the Lord for his many good deeds.¹

With the advent of the power of Christianity the emphasis became one of other-worldly concern, to the exclusion of the desires and pleasures of this world.

Sharp distinctions were drawn between good and evil, mind and body, spirituality and sensuality. Anything calling particular attention to the body was considered sinful, and for that reason dancing was frowned upon.²

However, as Christianity became a settled society there were religious dances in the exhibit of joy. The Christmas carols were originally sung while performers danced.³

¹Lucetta Mowry, "The Church and the Dance," Children's Religion, XVIII (July, 1957), 3.

²Grace Fielder, The Rhythmic Program for Elementary Schools (St. Louis, Mo.: The C.V. Mosby Co., 1952), p. 19.

³The Dance, Historic Illustrations, op. cit., pp. 28-29.

At the time of the Reformation the Protestant churches closed their doors to the arts of painting, sculpture, drama and religious dancing. The Puritans in their day considered drama and dance to be the sport of the devil.

In general, all conventional Protestants came to assume that religious dancing might be done by "primitive savages" or "benighted pagans," but never, absolutely never, by Christians.¹

Now, finally, churches and summer camps are beginning again to explore the possibilities of the rhythmic art in worship. Particularly through the talent and devotion of Margaret Palmer Fisk we are beginning to see the possibilities and the contributions of such an art to the understanding and expression of Christian worship. Her book, The Art of the Rhythmic Choir, from which the above quote is taken, is the best writing in this field.

B. "Rhythm" and "Choir"

A religious group of interpretive dancers is called a "Rhythmic Choir." The reason for the use of these two words needs to be understood in order to clarify the meaning of the creative art itself.

1. Rhythm in God's Creation

Rhythm is seen first and most of all in nature. Not one author speaks of rhythmic dancing without pointing out its embodiment in nature. In the words of Isadora Duncan, whose dancing was the start of modern creative dancing in

¹Margaret Palmer Fisk, The Art of the Rhythmic Choir (New York: Harper & Brothers Publishers, 1950), pp. 135-36.

America:

Man has not invented the harmony of music. It is one of the underlying principles of life. Neither could the harmony of movement be invented; it is essential to draw one's conception of it from Nature herself, and to seek the rhythm of human movement from the rhythm of water in motion, from the blowing of the winds on the world, in all the earth's movements, in the motion of animals, fish, birds, reptiles, and even in primitive man, whose body still moved in harmony with nature.¹

This is typical of the writings of Isadora Duncan. They are filled with the spirit of this important and all-prevading reality of movement and rhythm in nature.

Ruth St. Denis, a "leading pioneer in the art of the religious dance,"² wrote of an experience she had at 16:

I see myself standing on a hill behind our old farm house in New Jersey, lifting my arms in an unconscious gesture of oneness towards the round silvery glory of the moon. At the same time I'm listening to the whisper of a faint breeze as it gently sways the tips of the tall pines. I begin to move. It is my first dance urge to relate myself to cosmic rhythm. With a motion of complete joy, as a free being in a world of infinite depth and beauty, I surrender myself to the unseen pulsation of the Universe.³

Mrs. Fisk speaks of the rhythm of the stars:

Mankind lives in a universe which is permeated by rhythm and patterned movement. If we view the stars through the eyes of an astronomer, we see that the circling of planets in their courses is similar to a mysterious dance planned by an Infinite Creator.

Finally, from a poet's heart come these words:

¹Isadora Duncan, The Art of the Dance, ed. Sheldon Cheney (New York: Theatre Arts, Inc., 1928), p. 78.

²Fisk, op. cit., p. 152.

³Ruth St. Denis, "Religious Manifestations in the Dance," The Dance Has Many Faces, op. cit., p. 13.

⁴Fisk, op. cit., p. 6.

At this I marvel -
 That, dervishlike, our planet whirls
 Turning ceaselessly in a strange celestial dance
 In a majestic theatre of space
 Spotlighted by sun and moon,
 With a backdrop spangled with stars.
 When did the dance start and when will it stop?
 Who knows - unless it be the Choreographer
 Who sees reason for the rhythm
 And times the music of the spheres.¹

Thus we see that the art of creative movement finds its Master Teacher in the rhythm of nature.

2. "A Pattern of Expression"

The word "dance" has not maintained a very lofty connotation through the years.

If the reader finds himself thinking of superficial or exhibitional movements when the word "dance" is used, he is urged to consider that this word has a long history of disciplined and consecrated use, and to accept a broad definition of dancing: rhythmic movement with a pattern of expression.²

However, Mrs. Fisk suggests using the term "choir" for a group of religious dancers, because of the limited concept we know many have of the word "dance."³ To call such a group a "choir" seems logical when we realize that the Greek etymology of this word shows that it came from a word that means a group of dancers.⁴

"Rhythmic choir," therefore, seems an appropriate name for religious expression patterned after the movements of the

¹From "At This I Marvel Most," by Madeline George, Source Unknown.

²Fisk, op. cit., p. 11.

³Ibid., p. 30.

⁴Shawn, op. cit., p. 34.

universe and performed by a group worshiping with others through their dance. Such a lofty use of rhythmic movement need no longer be condemned by the church. The devil's dance may be one of inco-ordination, exhibitionism and pride; but the dance of the Christian is one of smoothness and control, of beauty and reservedness, of sincere humility and thoughtful worship.

C. Dancing and Youth

1. Age Limits

It is a well known fact that most adults have become so set in their habits, so tight in their joints, and so self-conscious of their every move, that it would be nearly impossible for them to express themselves freely in rhythmic movement. Years of practice have taught us to restrain our movements and behave in a "civilized," "sedate" manner. It is all right for children to run, jump, skip, and play; but we adults left that behind with our childhood years!

So it is to the young that we turn with a plea to be natural, be free, be expressive; move with the abandonment characteristic of youth!

Theoretically, though, rhythmic dancing knows no age limits. It is for everyone who can run, walk, skip, jump and leap, for it is upon these fundamentals that many writers base their teachings.¹

Patterns are worked out, but the movements are free

¹Helen Norman Smith, Natural Dance Studies (New York: A.S. Barnes & Co., 1928), p. 5; Gertrude K. Colby, Natural Rhythms and Dances (New York: A.S. Barnes & Co., 1926), p. 7.

and natural. It is not a particular step the dancer executes, but an inner feeling of awe, adoration, praise, or humility before God. This mode of worship is free to any age, as long as the underlying feelings of worship are felt and understood.

2. The Values of Dance

The values of the rhythmic dance are not only seen in the outcome of beautiful movement, but also in the growth of Christian character. "Surely an art that promotes joyful energy, lessens tensions, and allows the child to lose his self-consciousness is valuable in the developing of Christian character," writes Mrs. Fisk.¹ There is the value in the experience of growing individual responsibility and group participation. Rehearsals require steady attendance and reliability. Each dancer has a special part to play in the pattern of the whole design of the dance. It becomes a happy experience when the participant forgets himself and his self-consciousness and in a beautiful and satisfying way expresses his emotions.²

Rhythmic dancing helps youth develop bodies full of strength and control. It teaches originality since the dances are created by the dancers. It helps one find an appreciation and love for the art of music, as it is used to empha-

¹Margaret Palmer Fisk, "Religious Expression Through Rhythm," International Journal of Religious Education, XXVIII (February, 1952), 34.

²Fisk, The Art of the Rhythmic Dance, op. cit., p. 17.

size the beauty of rhythm.

The rhythmic choir helps youth express the religious feelings of exaltation, contrition, devotion, aspiration. "This religious art brings emotional release along the highest avenues at a period when young people want to give themselves fully--body, mind, and soul."¹

D. Suggestions for the Drama Leader

Mrs. Fisk recommends that the leader be spiritual, creative, and technically trained. He must be spiritually sensitive to the ministry of the rhythmic choir; creative in that he enjoys experimenting with movements and designs, for "the sacred dance should be a creative offering of each religious dancer and each rhythmic choir"²; and trained in some modern dance, perhaps in college.³

Yet this latter requirement should not be discouraging to the sincerely interested. Technical training can sometimes be more hindrance than help, and often the best trained leader is the one who is so autocratic that for the participants the experience is not one of creativity, but imitation.

One group in which both leader and dancers had no background in dancing started to work. At their first meeting they decided three things: first, that at every rehearsal there should be an atmosphere of worship; second, that robes were important; and third, that there must be good music.

¹Ibid., p. 13.

²Ibid., p. 33.

³Ibid., pp. 31-34.

The leader and youth together experimented and discovered general principles under which they could create rhythmic expression.¹ The lack of technical training was no handicap.

Similar results as the above can be obtained by the counselor with his campers, if all are willing to work and learn together, expecting not perfection but creative results. "All that is needed is a leader with a little imagination and a great deal of faith in the ability of children and young people."²

In spite of the fact that she recommends a technically trained leader, Mrs. Fisk writes: "For a deep worship experience, the leader must first have a dedicated soul and the simple symbolic movements will grow naturally from this center."³ If the leader has a feeling for the sacred meaning and depth of emotion in music and movement, he can as a dedicated Christian prepare the way or set the atmosphere for the experimentation and creativity of those with whom he works.

The wise leader will have done some research and preparation on his own before coming to camp. This can be done by reading, but more adequately by observing a rhythmic choir or participating where there is the possibility.

When actually working with a group of campers, the leader's first job is to open the door to this new religious art and by his manner encourage free expression and creativ-

¹Betty Quimby, "Praise Him with Dance," Children's Religion, XVIII (July, 1957), 8.

²Ibid.

³Fisk, "Religious Expression Through Rhythm," op. cit.

ity. As the group works together he must help the young people obtain spiritual awareness which will make their dancing sacred.

Most of all the counselor needs faith in the creative process itself, and in the ability of young people to express rhythmically the natural impulse to worship through creative movement.

E. Creating a Rhythmic Dance

When one actually gets down to the business of creating, the first step is to choose the music or verbal accompaniment that sets the mood one desires to express. The range of possibilities is limitless. One can choose from hymns, anthems, carols. These can be sung for the dancers by another group of campers comprising the choir. Apart from music there are the possibilities of Psalms that are rhythmic. Other Bible passages, such as 1 Corinthians 13, have been adapted to rhythmic patterns. Sacred poetry and prose may well be worked into a choral dance accompaniment.

Once the accompaniment is chosen the next step is to take the campers to a quiet, grassy spot away from the center of camp. Here go over and over the reading or music until the group begins to feel a movement to it, a natural pattern to the swell and fall of the mood or meaning of the words and the melody of the song. A mind's eye picture is necessary first. Then it is time to try out these ideas and mental pictures, to fit them to the rhythm, and to continue experimenting. Everyone works by himself for a while, then

some try out their particular patterns while the others watch. A group decision is made as to the most appropriate movements.

Slowly, movements are chosen that flow into one another as easily as music moves from one phrase to the next. The dance is created, practiced, and made more smooth, until in the final presentation at a vesper or campfire service the participants can dance with a deep expression of worship, their movements alive in their bodies and consecrated to God.

1. Symbolic Movements

The counselor's first experience with a rhythmic choir may begin with a little uncertainty on the part of the leader if not the campers themselves. Therefore, it might be wise at the first few meetings to become acquainted with the art of creative movement by imitating nature. The campers can be urged to move as the wind through the branches of the pine trees, or the grass on the meadow; with the lightness and grace of the deer; as the uneven, but feathery fall of the leaves; as the changing forms of the clouds. Such experimentation may help the campers to become accustomed to using their bodies in free expression and rhythmical movement.

Next the leader should help the choir discuss, practice, and decide how such feelings as peace, repentance, humility, prayer and exaltation can be expressed in rhythmic movement. The following outline of symbolic expression might prove helpful:

1. Dignity, assurance, peace: walk smoothly, chest and head up, face and hands relaxed, weight forward. Especially important for processions.¹

2. Meditation,, humility, contrition, sorrow, repentance: variations in kneeling,

from the high kneel of meditation with the head slightly lower, to the lower body position depicting humility, contrition, and sorrow, to the restless agony² of repentance, and down to the prostrate position.

3. Meditation, prayer: gesture of cessation of all other activity and centering one's thought on God by centering the hands in prayer.³

4. Aspiration, seeking of spiritual power: the upward reach of the arms, face lifted.⁴

When kneeling, Mrs. Fisk suggests the following:

It is well to control the kneeling in going down slowly with the back straight and vertical. The bowing of the head should follow, not precede, the bending of the knee. In rising from a kneeling position, one should feel the first muscular impulse start at the center of the lower back, then gradually cause the shoulders to straighten, and continue up the neck until the head is drawn up. Then with focal attention high, one is ready to rise from the knees vertically with arms⁵ projecting as the final outlet of the upward impulse.

Here is an example from Mrs. Fisk where such symbolic expression is used:

A choir of spiritually sensitive young people who have been trained in the use of simple interpretive movements

¹Fisk, The Art of the Rhythmic Choir, op. cit., p. 38.

²Ibid., p. 40.

³Fisk, "Religious Expression Through Rhythm," op. cit.

⁴Fisk, The Art of the Rhythmic Choir, op. cit., p. 70.

⁵Ibid., p. 40.

enter the church from the rear. During the first line of the hymn they walk slowly down the aisle with their eyes directed straight ahead and upward as if drawn to "worship the Lord in the beauty of holiness." As they feel their inadequacy they stoop for a moment of humility and then rise from their knees to express His glory with arms outstretched and faces uplifted. They cup their hands as though bringing spiritual gifts as they approach the worship center at the front of the church. There they kneel in complete consecration, their self-centered tensions released, their burdens laid down. Their relaxed hands touch the floor; their heads are bowed low. Out of their surrender comes upsurging power and confidence. With "praying hands" drawn upward by the assurance of God's concern they rise. Slowly their arms are widened and lowered to express serenity and trust. They turn to leave in the confidence that God will guide their steps.

Although this rhythmic dance was performed within the sanctuary it is quite possible to adapt such a series of movements to the outdoor chapel, where the worship setting may be a birch cross and an altar of moss, ferns and flowers.

In working out such symbolic movements as discussed above, the group should realize through practice and discussion that flowing movements are better than jerky, abrupt movements; that a graceful line of the body is maintained when the head is bowed with shoulders straight to avoid a hunched appearance; that good posture is always important, with the head held high²; that the movements should look artistic and pleasing from the view of the audience; that there should be space enough for all dancers to keep the dance from looking cluttered; that the symbolic movements

¹Ibid., pp. 1-3. See other examples from this book, especially pages 72-73, 78, 185, and the Appendix beginning on page 189.

²Quimby, op. cit.

must be clear so that the audience will understand their significance.

2. Musical and Speech Accompaniment

The following list of suggestions should help the counselor realize the various possibilities for accompaniment and resource areas where rhythmic passages may be found.

Among the many hymns that are easily adapted to rhythmic movement are:

"There's a Wideness in God's Mercy"
 "In Christ There is no East or West"
 "For the Beauty of the Earth"
 "Joy to the World"
 "This is My Father's World"
 "Worship the Lord in the Beauty of Holiness"¹

There is some music which could be sung by a trained camper choir and used for rhythmic interpretation:

"Ave Maria," Schubert
 "The Lord's Prayer," Malotte
 "Now Let Every Tongue Adore Thee," Bach²
 "I Wonder as I Wander," Appalachian carol²

Psalms wisely selected for their symbolism and translation, or other Bible passages which are rhythmic can be very effective when interpreted by the dance. The following are suggested:

Psalms 23, 27, 100, 149, 150
 1 Corinthians 13³

The rhythm of James Weldon Johnson's sermons in verse

¹Fisk, "Religious Expression Through Rhythm," op. cit., p. 9.

²Fisk, The Art of the Rhythmic Dance, op. cit., p. 44.

³Ibid., p. 45.

found in God's Trombones¹ could be used. A speech choir could be the narrator.

No matter what accompaniment is chosen it is important that the words hold meaning for the participants, and that the words and/or music be rhythmical and sacred.

3. The Dance-drama

The rhythmic choir may also be interested in a dance-drama. This is the interpretation of a story or drama, but it need not, and in camp probably will not, be set to a rhythmical accompaniment. The story is read or told by a narrator before or during the dance which depicts the action. This is like a pantomime in that the dance shows by the movements the meaning of the words. Unlike the purely dramatic pantomime, the movements of the dance-drama are connected in a meaningful and rhythmic pattern. All movements are smooth, controlled and artistically beautiful.

The movements are the camper's interpretation of the character he is portraying. Therefore, there is no right or wrong way of doing it. The camper will realize, however, that his movements need to be clear, rhythmical, and beautiful. They need to rise from the sincerity and humility of the dancer who leads others to worship at the throne of God.

The parables of Jesus are natural material for interpretation of this kind. "The Lost Sheep," "The Prodigal Son," and "The Wise and Foolish Virgins" are among those suggested

¹New York: The Viking Press, 1957.

by Mrs. Fisk.¹ The scenes would be organized much like those of a play. Between scenes the speech choir or a narrator could read the Biblical account, while a musical accompaniment is used for the dance itself.

Mrs. Fisk describes in her book three Biblical dance-dramas which would be helpful to read: "The Prodigal Son," "Job: the Perennial Problem of Suffering," and the story of Ruth.²

F. The Dance in Camp Worship

The rhythmic choir can be used for almost any part of the vesper worship: the call to worship, the hymn, the prayer, the scripture, the anthem, the offertory. One professional religious dancer interpreted even the sermon through his dance.³

Rhythmic dance could also be used around the campfire when the service is one of worship. The Psalms or an Old Testament story could be used as part of a service designed to impart an understanding of early Hebrew worship.

The parables or other dramatic readings presented in rhythmic dance could be used to aid worship either in the chapel or at the campfire.

Worship can become more inspiring with creative dance, for the soul is encouraged to enter the rhythmic movements of the dancers and find expression through the adoration and dedication of the dance.

¹Fisk, op. cit., p. 54.

²Ibid., pp. 78-84.

³Ibid., p. 163.

CONCLUSION

The church camp must set its goals high and its eyes on visions it may never see realized. If it does its heart will throb with the pain of knowing heights of communion with God that few campers or counselors ever reach. Yet it must have faith that through the silence, the peace, the strength that it offers there will emerge one day the flower of understanding, love, humility, or Christian commitment that began its growth during a week at camp.

If this is the aim of the church camp then the director and counselors must clear the path for free expression. In order for any life to grow it must be free to do so. How important it is to be free! How sad that so many of us are not! We are not free to jump with joy when the ecstasy of life fairly leaps within us, for others might raise a disapproving eyebrow. We are not free to fall on our knees before our God and admit our inadequacy and failure, for we can not face ourselves as we really are. Often we are not free to enjoy the quiet of an hour alone, for we have become dependent on the security of people and things.

How important it is to be free. We need to feel free to leap with joy, to kneel and ask for forgiveness, to slip away to a quiet place and talk to God in prayer. It is in the realization of this need that the church camp finds its chal-

lenge.

In this day of rockets and missiles, of mechanized living and often almost mechanized worship, young people need to be given freedom and opportunity for thoughts that are greater than those television inspires, for dreams that far surpass the dreams of a materialistic culture, for fellowship based on higher spiritual values than the code of the local crowd at the corner drugstore , for expression that brings more lasting satisfaction than the popular songs of the day.

The camp program that hopes to do this must have at least the three areas of creative arts discussed in this thesis. Music must echo through the woods in the joyous song of the hikers, in the vesper hymn in the hush of the evening, in the harmonious and haunting melody of the Negro spiritual as all gather at the flickering fire.

The hearts of young campers must speak through the medium of creative drama as they act out the humorous, the thoughtful, the spiritual life of mankind from Old Testament times to the present.

The body, mind and soul must be combined in worship through rhythmic movements when youth can feel a closeness to the rhythm and mystery of the universe and to its Creator.

If camp can offer freedom to youth for this expression perhaps they will begin to feel the depth of living in communion with God. In the midst of the creation of the Master Creator perhaps youth and adults in meeting their God

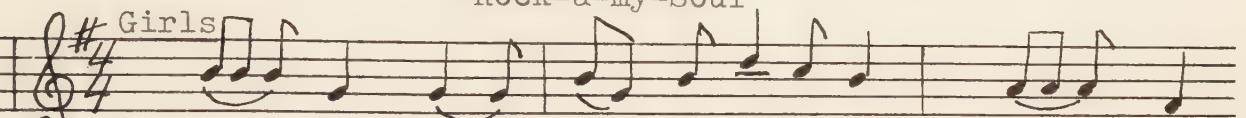
will feel their own souls respond in creative worship and know the joy of full expression of body, mind, and soul.

It is the prayer of this writer that the use of the creative arts in church camping will result in creative and worshipful living. This will become in its turn the foundation for spiritual growth through the freedom for and satisfaction from musical, dramatic, and rhythmic expression.

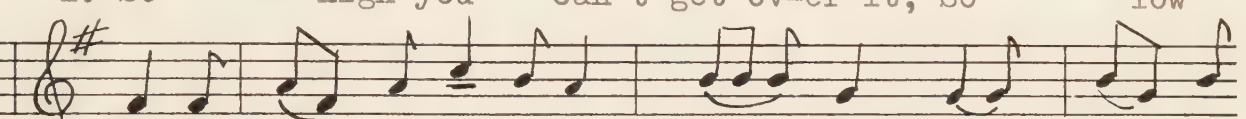
APPENDIX I.

Rock-a-my-Soul

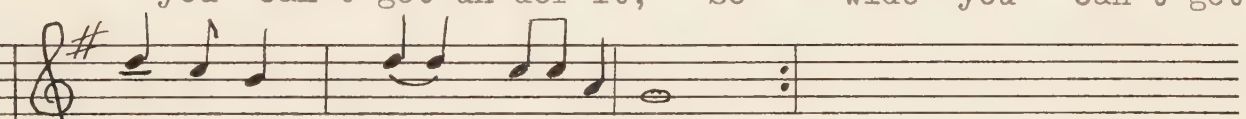
Girls



1. Rock-a-my soul in the bosom of Ab-ra-ham, Rock-a-my soul
 2. So high you can't get ov-er it, So low

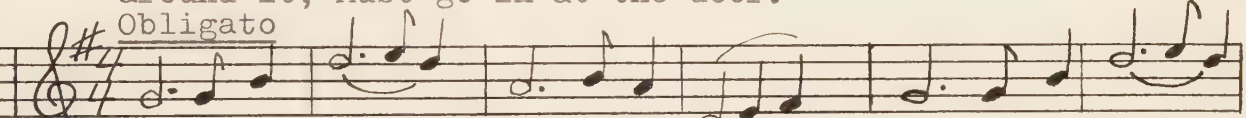


in the bosom of Ab-ra-ham; Rock-a-my soul in the bosom of
 you can't get un-der it; So wide you can't get

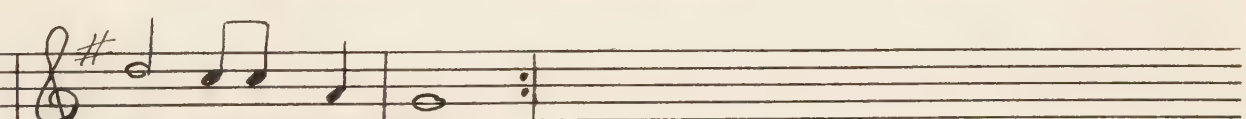


Ab-ra-ham; Oh, rock-a-my soul.
 around it; Must go in at the door.

Obligato

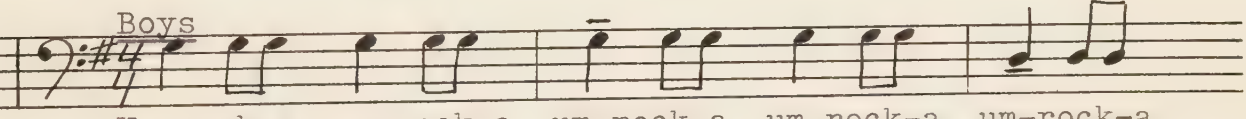


Rock-a-my soul; Rock-a-my soul; Rock-a-my soul;

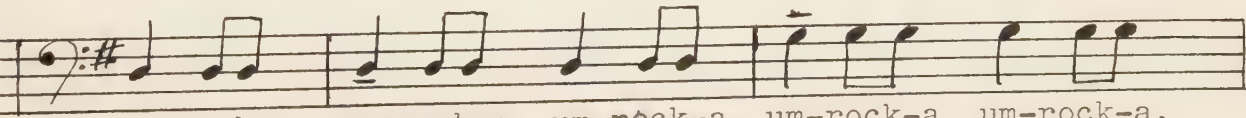


Oh, rock-a-my soul.

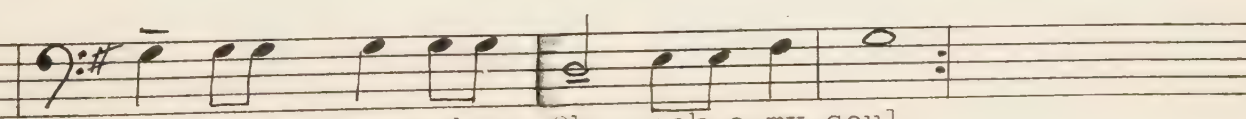
Boys



Um-rock-a, um-rock-a, um-rock-a, um-rock-a, um-rock-a,



um-rock-a, um-rock-a, um-rock-a, um-rock-a, um-rock-a,

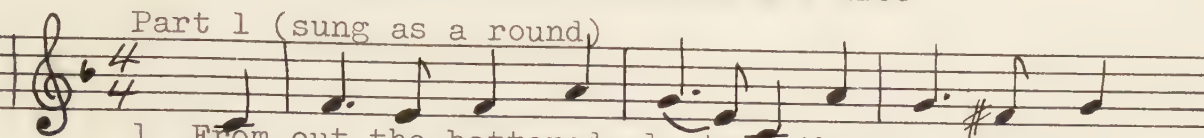


um-rock-a, um-rock-a, Oh, rock-a-my soul.

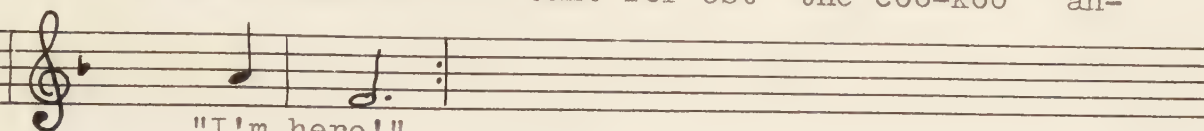


From Out the Battered Elm Tree

Part 1 (sung as a round)

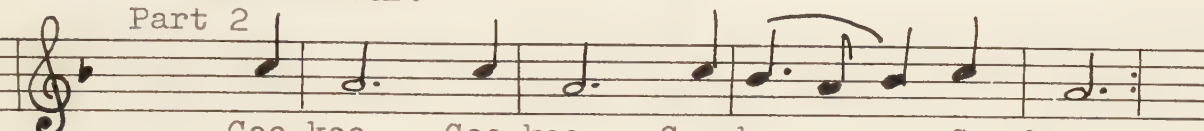


1. From out the battered elm tree the owl cried out,
2. And from the dis-tant for-est the coo-koo an-



"I'm here!"
swers clear:

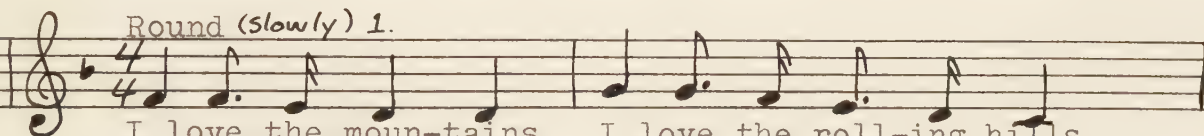
Part 2



Coo-koo, Coo-koo, Coo-koo-oo-oo- Coo-koo.

I Love the Mountains

Round (Slowly) 1.



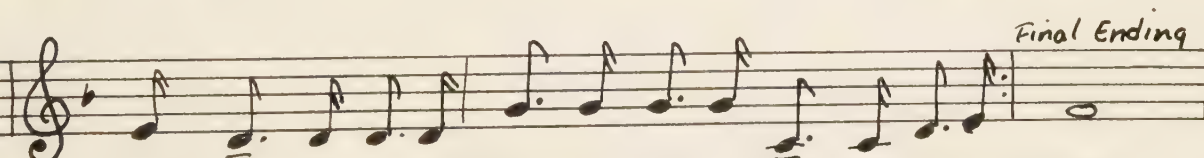
I love the moun-tains, I love the roll-ing hills,



I love the flow-ers, I love the daf-fo-dils, I love

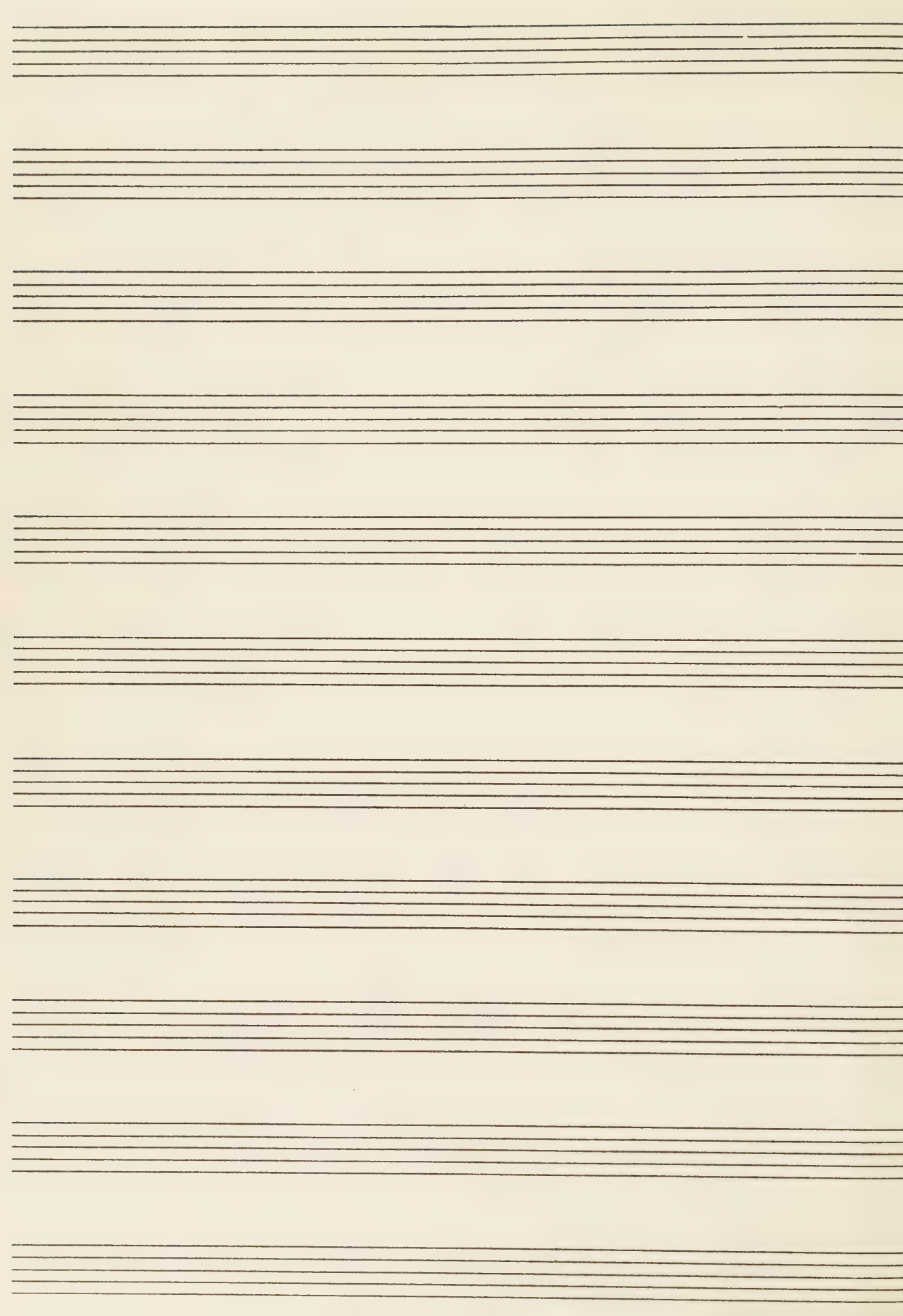


the fire-place, When the lights are low; Boom-di-a-



da, Boom-di-a-da, Boom-di-a-da, Boom-di-a-da, Boom.

Final Ending



APPENDIX II

A. Choral Readings

The Creation¹

(Reading Directions)
Slowly, smoothly; give a
sense of vast space.

ALL
And God stepped out on space,
And He looked around and said:
I'm lonely--
I'll make me a world.

LOW VOICES

"And as far"
a long, long way.

Faster.

And as far as the eye of God
could see,
Darkness covered everything,
Blacker than a hundred midnights
Down in a cypress swamp.

HIGH VOICES

Brighter, but not fast.

Then God smiled,
And the light broke,

MIDDLE VOICES

" . . . rolled up "

And the darkness rolled up on
one side,
And the light stood shining on
the other,

ALL

Quietly.

And God said: That's good!

MIDDLE VOICES

Action; but not too fast.

Then God reached out and took the
light in His hands,

¹Found in James Weldon Johnson's God's Trombones (New York: The Viking Press, 1957), pp. 17-20; Adapted for use at Senior High Camp, Oregon Conference of Congregational Christian Churches, by Dorothy Salter (summer, 1953), edited by Jane Ernst.

Until He made the sun;
And He set that sun a-blazing
in the heavens.

HIGH VOICES

And the light that was left
from making the sun
God gathered it up in a shining
ball
And flung it against the dark-
ness
Spangling the night with the
moon and stars.

MIDDLE VOICES

Then down between
The darkness and the light
He hurled the world;

ALL

And God said: That's good!

LOW VOICES

Then God Himself stepped down--
And the sun was on His right
hand,
And the moon was on His left;
The stars were clustered about
His head,
And the earth was under His feet.
And God walked, and where He trod
His footsteps hollowed the val-
leys out
And bulged the mountains up.

MIDDLE VOICES

Then He stepped and looked and
saw
That the earth was hot and
barren.
So God stepped over to the edge
of the world
And He spat out the seven seas--
He batted His eyes, and the
lightnings flashed--
He clapped His hands and the
thunders rolled--
And the waters above the earth
came down,
The cooling waters came down.

A beautiful picture; dwell
on it a little.

"That's good!" Firmly and
kindly.

Action! Swift and very
clear.

Build up.

Smooth. Slower.

SOLO

See the picture in your mind.
Emphasize the picturesque
words:

" . . . pointed . . . "

" . . . spread . . . "

" . . . cuddled . . . "

Then the green grass sprouted,
And the little red flowers
blossomed,
The pine tree pointed his finger
to the sky,
And the oak spread out his arms;
The lakes cuddled down in the
hollows of the ground,
And the rivers down to the sea;

ALL

And God smiled again,
And the rainbow appeared,
And curled itself around His
shoulder.

LOW VOICES

Then God raised His arm and He
waved His hand
Over the sea and over the land,

ALL

With power and authority.

And He said: Bring forth!
Bring forth!
And quicker than God could drop
His hand,

HIGH VOICES

Very quickly; one after
another.

Fishes and fowls

MIDDLE VOICES

And beasts and birds

HIGH VOICES

Swam the rivers and the seas,

MIDDLE VOICES

Roamed the forests and the woods,

LOW VOICES

And split the air with their
wings.

Pause.

ALL

And God said: That's good!

LOW VOICES

Quietly.

Then God walked around,
And God looked around
On all that He had made.
He looked at His sun,
And He looked at His little
stars;
He looked on His world
With all its living things,

ALL

Quietly; thoughtfully.

And God said: I'm lonely still.

LOW VOICES

Then God sat down--
On the side of a hill where He
could think;
By a deep, wide river He sat
down;
With His head in His hands,
God thought and thought,

ALL

Excitedly.

Till He thought, I'll make me a
man!

MIDDLE VOICES

Gently.

" . . . kneeled Him down;"
pause for emphasis, then
Firmly and emphatically.

Up from the bed of the river
God scooped the clay;
And by the bank of the river
He kneeled Him down;
And there the great God Almighty

HIGH VOICES

Build

Who lit the sun and fixed it in
the heavens,

ALL

the

Who flung the stars to the most
far corner of the night,

volume.

LOW VOICES

Who rounded the earth in the
middle of His hand;

ALL

This great God,

MIDDLE VOICES

Tenderly ". . . like a
mammy . . . "

Like a mammy bending over her
baby,
Kneeled down in the dust
Toiling over a lump of clay
Till He shaped it in His own
image;

ALL

Slowly. Gently.
Gradually grows larger to a
grand climax.
Emphatically.

With great respect.

An echo.

Then into it He blew the breath
of life,
And man became a living soul.

Amen.

Amen.

The Lord's Prayer

This arrangement was created by a group of high school girls during their week at camp.¹

Sherrie	Our Father;
Marilyn	Our Father;
Nancy	Our Father,
Ardibeth	Hallowed--
All	Hallowed be Thy name. Thy kingdom come, Thy will be done On earth as it is in Heaven.
Melanie	Give us this day Our daily bread;
Katie	And forgive,
All	Forgive us our debts, As we forgive our debtors; And lead us not into temptations, But deliver us from evil;
Nancy	For Thine is the kingdom
Marilyn	And the power
Katie	And the glory
Nancy Marilyn Katie	Forever and ever;
All	Amen.

¹Camp Adams, Oregon Conference of Congregational Churches (summer, 1958).

God of the Mountains¹

The following prayer of the Navajo Indian might be interpreted by high school youth. It is divided into men's and women's parts and passages for all to read together.

WOMEN:	God of the Mountains
ALL:	Make all things lovely!
WOMEN:	Lord of the Pathways
ALL:	Keep our words shining!
WOMEN:	Spirit of high hills
ALL:	See that our hands work
	Always with fair arts!
WOMEN:	God of the Mountains
ALL:	Give to us Beauty!
WOMEN:	Lord of the Pathways
ALL:	Give to us Beauty!
WOMEN:	Spirit of high hills
ALL:	Give to us Beauty!
MEN:	Man of the black winds
	Send to us the rainbow
	That we may live!
WOMEN:	Woman of the blue winds
	Send harvest rain-fall
	That we may eat!
ALL:	All the many-colored winds
	Weave our robes and head-bands
	That we may be clothed!
	May our thoughts walk in light
	On the road of peace!
	Hozoni! Hozoni! Hozoni! Hozoni!

This reading could be used in vespers when the campers are seeking to understand the worship of other peoples. It will show how sensitive the Indians were to nature and the beauty of God's world.

¹Source Unknown.

Jis' Blue¹

This is a prayer that can be interpreted by a group of girls, or boys, or both. It must be used carefully, however. Since it is in the dialect of the Negro it should be used where the lines will be sympathetically understood and not ridiculed or laughed at.

Jis' blue, God,
 Jis blue.
 Ain't prayin' exactly jis' now--
 Tear blind, I guess,
 Can't see my way through.
 You know those things
 I ast for so many times,--
 Maybe I hadn't order repeated like the Pharisees
 do;
 But I ain't stood in no market-place,
 It's jis' 'tween me and you.
 And you said, "Ast," . . .
 Somehow I ain't astin' now,
 And I hardly know what to do.
 Hope jis' sorter left, but Faith's still here,--
 Faith ain't gone, too . . .
 I know how 'tis,-- a thousand years
 Is as a single day with you.
 And I ain't meanin' to tempt you with,
 "if you be--"
 But I ain't prayin' to-night, God--
 Jis' blue.

The minor key should be developed in a querulous, conversational tone, almost halting at times as if waiting for encouragement. The mood of dejection is broken only once with an avowal of faith in lines 14 and 15. A long pause is needed before the final dejected "jis' blue."¹

¹Source Unknown.

B. A Responsive Meditation¹

LEADER:

Our Father.

VOICE:

Not my father.

Not only the father of those who are Aryan, or those who are American.

Not only the father of the Jews.

But--Our Father.

The father of Jimmy who is always in trouble.

The father of Mary who is snobbish and lonely.

The father of Jerry who is lame and Henry who gets everything he wants.

The father of Arthur who is black and Susie who is yellow and Sadie who is white.

The father of Ivan who is Russian and Rudolf who is German and Helen who is Korean.

There must be room in our hearts and pews for all of God's children on earth, before we can really say OUR FATHER.

LEADER:

Can you pray OUR FATHER?

Will you pray with me?

GROUP:

Our Father, which art in Heaven, hallowed be thy name.

LEADER:

Thy kingdom come.

VOICE:

Not the American kingdom, or the Russian or the German or the English kingdoms come. Not the dominance of any one group or any one nation. Not trying to get ahead of others but serving others. Not trying to lead the class or get the best part in the play, but seeking to do our very best at all times. Not my kingdom, but God's kingdom come.

LEADER:

Will you pray with me?

GROUP:

Thy Kingdom come.

LEADER:

Thy will be done on earth as it is in heaven.

VOICE:

Not my way, or my will.

Not making God see our point of view.

Not getting something from God we want very much.

Not the will of any one group of people,

¹From a Worship Service with the Theme "Teach Us to Pray," International Journal of Religious education, XXVII (January, 1951), pp. 29-30.

Or the power of any one nation.
But God's will be done on earth.

LEADER:

Will you pray for that?

GROUP:

Thy will be done on earth as it is in heaven.

LEADER:

Give us this day our daily bread.

VOICE:

Not give me my food because it is my right,
Or give me a new dress or bicycle because I deserve to
have them.

But, may I accept this food today as from thee,
Because I depend on thee for all I have.

All things come of God.

Not because we are better than others do we have food,
Or even the fact that our fathers have worked and earned
the money to buy it.

But, may we eat in the spirit of knowing that all food and
clothing and shelter and all good things are from a
Common Source, created for all people on the earth.

LEADER:

Can you pray remembering these facts?

GROUP:

Give us this day our daily bread.

LEADER:

Forgive us our debts as we forgive our debtors.

VOICE:

Not: forgive me, God, but I will hold out against Jimmy;
He is unfair.

But: I forgive Jimmy, forgive me, God.

Not: forgive me, God, but I can't forget how harsh Miss
Jessie was to me in school Friday.

But: I am learning to forgive; forgive me, God.

Only as we are willing to forgive can we know what for-
giveness is.

LEADER:

Can you pray that petition?

GROUP:

Forgive us our debts as we forgive our debtors.

LEADER:

Lead us not into temptation but deliver us from evil.

VOICE:

Sometimes I am tempted to cheat because I want others to
think I am better than I really am.

I am tempted to shirk my lessons because my mind gets lazy
and I want to give myself a good time a bit longer.

I am tempted to forget my duties in my family because I
want my way and have not learned how to accept family
group responsibilities.

The two phrases go together--the temptation and evil.

The greatest evil we know is ourselves--our pride, our
selfishness, our desire to be popular, wanting every-

body to think more of us than we are worth.

So, deliver us from ourselves.

LEADER:

Will you pray that?

GROUP:

Lead us not into temptation but deliver us from evil.

LEADER:

For thine is the kingdom and the power and the glory forever. All I can hope to be or think or become that is good and decent and free is because of God and his goodness toward all people.

GROUP:

For thine is the kingdom and the power and the glory forever.

LEADER:

Lord, teach us to pray.

VOICE:

When you pray say:

GROUP:

(Prays the whole Lord's Prayer)

By using this meditation as an example, young people of high school age could create their own meditation around experiences previous to or within camp which hold meaning for their particular camp group.

C. A Dramatic Stunt

I Can't Pay the Rent¹

A paper napkin can be shaped into a bow to be used as the hero's bowtie, the villain's mustache, and the girl's hair ribbon.

Villain holds the bow like a mustache. Speaks in a low, sinister voice.

Girl holds the bow on top of her head like a hair-ribbon. Speaks in a high, timid voice.

Hero holds the bow like a necktie. Speaks slowly in a noble voice.

Villain. Knock, knock.

Girl. Who's there?

Villain (fiercely). I have come for the rent.

Girl (desparately). I can't pay the rent.

I can't pay the rent,

I can't pay the rent today.

Villain (determinedly). You must pay the rent.

You must pay the rent.

You must pay the rent today.

Girl (more desparately). I can't pay the rent.

I can't pay the rent.

I can't pay the rent today.

Villain (more fiercely) You must pay the rent.

You must pay the rent.

You must pay the rent today.

(Sound of hoofbeats offstage, made by beating hands on knees or table.)

Hero (nobly). I'll pay the rent!

Girl. My hero!

Villain (angrily). Curses! Foiled again!

¹Bernice Wells Carlson, Act It Out (New York: Abingdon Press, 1956), pp. 41-42.

APPENDIX III

Six Creative Worship Services

The following vesper services are presented here for two reasons: (1) to set forth examples of the use of the creative arts in worship, and (2) to show how a central theme can be carried through the week and culminated in the final dedication service.

These examples should serve only as an illustration of the possibilities. Each counselor who works with a Worship Committee must realize that these campers may have different needs, certainly new ideas which will make the worship more meaningful for them, and the urge to express themselves in their own creative way.

The theme for these examples is "My Christian Task." Other themes for creative interpretation might be "The Problems of Being a Christian," "Learning to Pray," "The Commandments of God." Mildred Hahn suggests these six needs of youth: finding God, finding themselves, finding a life work, finding a life mate, finding themselves in society, finding themselves in the church. Materials for dramatic presentations are suggested for each category or need.¹ Another general theme she suggests is "One World in Christ."² Both of

¹Mildred B. Hahn, Directing Church Drama (Philadelphia: Evangelical and Reformed Church, 1950), pp. 31-33.

²Ibid., pp. 33-36.

these are good suggestions for creative worship.

My Christian Tasks

1. To Acquire a Set of Christian Values

Call to Worship: Speech Choir:

ALL: O come, let us sing to the Lord;
let us make a joyful noise to the rock of our
salvation!

GROUP 1: Let us come into his presence with thanksgiving;
GROUP 2: Let us make a joyful noise to him with songs of
praise!

ALL: For the Lord is a great God,
and a great King above all gods.

VOICE 1: In his hand are the depths of the earth;
VOICE 2: The heights of the mountains are his also.
VOICE 3: The sea is his, for he made it;
VOICE 4: For his hands formed the dry land.

ALL: O come, let us worship and bow down,
let us kneel before the Lord, our Maker!
For he is our God,
and we are the people of his pasture,
and the sheep of his hand. (Psalm 95:1-7)

Hymn: "Now on Land and Sea," p. 83.¹

Scripture: Matthew 6:24-33.

Directed Meditation: "Which is more important?"

(Read from the back of the chapel. Between each paragraph there should be a few moments for silent meditation.)

VOICE 1. You customarily save your allowance for your bank account so that when you are ready for college there'll be enough to start. But all your friends are buying all the latest ivy-league clothes. Your folks can't do this for you, but they said you could use some of the money you'd saved. If this were your choice, which would you choose--the chance to go to college right after high school or the enjoyment of the ivy-league clothes now? Which is more important? Which has the greater value for you?

VOICE 2. The gang stops by at your house one school night and invites you to join them. They're on their way to the local joint. There's lots of loud music there, some queer characters, some drinking, some pretty sensuous dancing.

¹The hymns for this service and those following are taken from Songs of Many Nations (Delaware, Ohio: Cooperative Recreation Service, Inc.).

friend who needs encouragement or help?

Do I harbor hatred in my heart because I am jealous of a rival: jealous of better clothes, or of money, or of another's talents?

Do I praise myself because I don't get from others what I think I deserve? Do I boast or brag? Or can I forget myself and serve others?

When I fail, do I gloat over the failure of another? When I cannot achieve a dream does it make me happy to see another lose his dream, too? Or can I be glad when another succeeds where I fail?

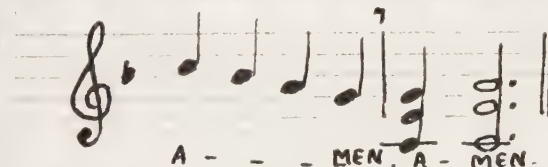
Am I sometimes distrustful or suspicious of my friends? Or do I believe in the good motives and intentions of others?

When someone has done me wrong do I give him a second chance? God gives me another chance every day when he continually seeks to make my life into one of beauty.

Jesus believed the stained lives of people could be made clean and whole, realizing in them possibilities others could not see. Can I follow his example and work to see and bring out the good in other people?¹

Help us, O God, to see by the life and death of Jesus the love which Thou hast for us. In the security of that love may we strive to show others its meaning.

Choral Response:



Choral Reading:

ALL: O brother man! fold to thy heart thy brother;
Where pity dwells, the peace of God is there;
To worship rightly is to love each other,

VOICE 1: Each smile a hymn,

VOICE 2: each kindly deed a prayer.

ALL: Follow with rev'rent steps the great example
Of him whose holy work was "doing good";
So shall the wide earth seem our Father's temple,
Each loving life a psalm of gratitude.²

¹Adapted from Walter Cook's Meditations for Youth (New York: Abingdon Press, 1953), pp. 95-107.

²John G. Whittier, "O Brother Man!", found in New Worship and Song (Boston: The Pilgrim Press, 1953), p. 119.

Hymn: "O Young and Fearless Prophet," p. 74; vs. 1,2,4,5.

Benediction: Teach us that it is better to give than to receive; to forget ourselves than to put ourselves forward; to minister than to be ministered unto. In the name of Him who came to show us what love is like. Amen.¹

3. To Accept Myself Because I am Important to God

Call to Worship (Interpretive dance while the choir sings, p. 80)

Praise to the Lord, the Almighty, the King of Creation;
(Several campers come from all parts of the chapel, walking with shoulders back and head lifted, forming in groups of three before the altar or cross.)

O my soul, praise him, for he is thy health and salvation;
(All face the altar, some kneeling on both knees, some on one knee, some still standing, head lifted to the cross, arms slowly rising in offering oneself.)

All ye who hear, now to his temple draw near;
(Those still standing turn to the congregation, opening their arms in an invitation to the congregation to worship.)

Join me in glad adoration.

(Those standing turn back to the cross. All close their hands in an attitude of prayer and praise, and bow their heads reverently. They hold this pose for a minute, then slowly rise and leave as they came, while the choir hums one verse.)

Meditation. Leader (from the back of the chapel): God, we pause at the setting of the sun to turn our thoughts to you. Tonight we are thinking how small and insignificant we are in your whole creation.

When I look at thy heavens, the work of thy fingers,
the moon and the stars which thou hast established;

What is man that thou art mindful of him,
and the son of man that thou dost care for him?

Yet thou hast made him little less than God,
and dost crown him with glory and honor. (Psalm 8:3-5)

Thus spoke the Psalmist, but again we ask the question:

What is man that thou dost care for him?

It is in the life and death of Jesus that we find the answer. For through him we saw that your creatures are so important to you that you would make the supreme sacrifice for our benefit through Jesus. Help us now to accept ourselves as you have accepted us, so that we might continue striving to know your will and to do it.

¹Clarice M. Bowman, Worship Ways for Camp (New York: Association Press, 1955), p. 161.

Interpretive Dialogue:

Voice 1: Does God care for me, Tom? (using real names of readers)

Voice 2: Yes, He cares, Betty. Listen. I'll read to you from the book of Matthew:

Are not two sparrows sold for a penny? And not one of them will fall to the ground without your Father's will. But even the hairs of your head are all numbered. Fear not, therefore; you are of more value than many sparrows. (Matt. 10:29-31)

1: Does that mean I am worth more to God than the birds?

2: We are God's greatest and highest creation, more important to Him than even the birds, for which God cares very much.

1: Important to God. Why, Tom? Why am I important to God?

2: You know the poem, Betty:

Christ has no hands but our hands

To do his work today;

He has no feet but our feet

To lead men in his way;

He has no tongue but our tongues

To tell men how he died.

He has no help but our help

To bring them to his side. (Annie Johnson Flint)¹

1: Then I'm important to God because it is through me that He must work! That's a big assignment, Tom--to do God's work!

2: It is, Betty, but it's also a privilege. Because you, Betty, you, Sally, you, Dick, you, Jack--you can be the instrument through which another may see God; through which another may experience the love and forgiveness of God.

1: (slowly and thoughtfully) I can be the instrument through which God's love can reach another. I can show another Our Father! I am important, aren't I! I am important to God!

Litany:

Leader: There are many needy people in the world, today, who will only be helped if we help them.

All: O God, use OUR hands.

Leader: There are many errands to be run in the world, today, which we must do.

All: O God, use OUR feet.

Leader: There are many thoughts to be thought and lofty words to be spoken in our world today, to tell men how

¹John and Ruth Ensign, Camping Together as Christians (Richmond, Virginia: John Knox Press, 1958), p. 134.

Christ died to show God's love.

All: O God, use OUR tongues.

Leader: Thus we pray, O God, because we know that in thy sight each of us is so important that thy life was sacrificed for us. Use our hands, our feet, our tongues, for we know we are capable of great things with thy guidance.

All: We thank thee, God. Amen.

Hymn: "Take My Life," p. 92, first two verses only.

4. To become a Responsible Steward in God's World

Call to Worship:

Leader: Praise the Lord!

People: Praise God in his sanctuary
praise him in his mighty firmament!

Leader: Praise him for his mighty deeds;
praise him according to his exceeding greatness!

People: Praise him with trumpet sound;
praise him with lute and harp!

Leader: Praise him with timbrel and dance;
praise him with strings and pipe!

People: Praise him with sounding cymbals; praise him with
loud clashing cymbals!

Leader: Let everything that breathes praise the Lord!

Together: Praise the Lord! (Ps. 150)

Hymn: "At Worship," p. 66.

Scripture: Matthew 25:14-30. (Read, then dramatized in three scenes. In the first the three servants are given the money and instructions as the master prepares to leave. In the second the servants are shown deciding what they shall do with the money. In the third scene the master returns, asks the servants what they have done with the money and rewards them accordingly.)

Interpretation of the Parable: (by three campers, explaining their understanding of the parable by a poem, prose, a dialogue, or a prayer.)

Prayer: (if the last of the above is not a prayer)
O God, we know we often fail to use the abilities and talents we are given. Forgive us and help us to find those talents, however deeply we may have buried them, and use them to thy glory. Make us wise stewards of thy gifts, of thy world, of our money and of our time. Help us to use well these gifts of thine. Amen.

Hymn: "Joyful, Joyful we adore Thee," p. 81.

Benediction: Dear Master,
 "All Thy works with joy surround Thee
 Earth and heaven reflect Thy rays,
 Stars and angels sing around Thee,
 Center of unbroken praise."

Help us to praise thee with our talents, that
 we might ever use them to bless thy name and further thy
 Kingdom.

Choral Response: (sung by the choir back in the woods so
 their voices are soft, but clear)
 (second verse of hymn)

"Thou art giving and forgiving,
 Every blessing, ever blest,
 Well-spring of the joy of living,
 Ocean-depth of happy rest!
 Thou our Father, Christ our Brother
 All who live in love are Thine;
 Teach us how to love each other,
 Lift us to the Joy Divine. Amen."

5. To Chose a Christian Vocation

Call to Worship: "Many and great, O God, are Thy things,
 Maker of earth and sky,
 Thy hands have set the heavens with stars,
 Thy fingers spread the mountains and plains;
 Lo, at Thy word the waters were formed;
 Deep seas obey Thy voice."

Hymn: "Dakota Hymn," p. 67.

Meditation: "Centuries ago a farmer worked for seventeen
 years to learn to balance a shepherd's crook on his chin.
 At last he mastered the trick and called all his neighbors
 and friends together so they might watch him perform his
 great act. Put this bit of foolishness alongside the his-
 tory of distinguished men who have struggled all their
 days to accomplish some great purpose which would be a
 blessing to mankind. . . ."¹

How will you use your life? How will you use the talents
 God has given you? How will you help mankind? For remem-
 ber Jesus said, "Inasmuch as you do it to one of these my
 brethren, you do it unto me."

¹Cook, op. cit., p. 86.

Scripture: Choral Reading

All: Men have different gifts, but it is the same Spirit who gives them. There are different ways of serving God, but it is the same Lord who is served. God works through different men in different ways, but it is the same God who achieves his purposes through them all. Each man is given his gift by the Spirit that he may make the most of it.

Voice 1: One man's gift by the Spirit is to speak with wisdom,

Voice 2: another's to speak with knowledge.

Voice 3: The same Spirit gives to another man faith,

Voice 4: to another the ability to heal,

Voice 5: to another the power to do great deeds.

Voice 6: The same Spirit gives to another man the gift of preaching the Word of God,

Voice 7: to another the ability to discriminate in spiritual matters,

Voice 8: to another speech in different tongues

Voice 9: and to yet another the power to interpret the tongues.

All: Behind all these gifts is the operation of the same Spirit, who distributes to each individual man, as he wills. (1 Cor. 12:4-11, Phillip's translation.)

Meditation, cont.: The responsibility is ours to find, develop and use to their fullest potential the talents God has given us. We must use them in a vocation in which we can be Christian in thought and deed. There are three ways open to us as we grope to find the one way we can serve God best. There is the low way of greed and selfishness; there is the middle way "on the misty flats" where we neither strive to do good nor evil, but just exist; or the high way is there when we truly serve God in the manner of Jesus.

Choral Reading: "The Cross at the Cross-ways"¹

Voice 1: See there!--

Voice 2: God's signpost,

All: standing at the ways

Which every man of his free-will must go,--

Voice 3: Up the steep hill,

Voice 4: or down the winding ways,

All: One or the other every man must go.

All: He forces no man, each must choose his way,
And as he chooses so the end will be;

Voice 1: One went in front to point the Perfect Way,

All: Who follows fears not where the end will be.

All: To every man there openeth

Voice 1: A way,

Voice 2: and ways,

Voice 3: and A Way,

Voice 3: And the High Soul climbs the High Way,

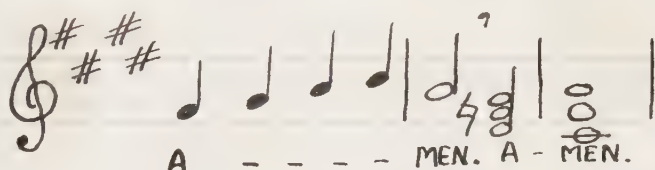
¹Ensign, op. cit., pp. 133-34.

Voice 1: And the Low Soul gropes the Low,
 Voice 2: And in between on the misty flats,
 The rest drift to and fro.
 All: But to every man there openeth
 A High Way and a Low,
 And every man decideth
 The Way his soul shall go. (John Oxenham)

Hymn: "God Who Touchest Earth With Beauty," p. 84.

Prayer and Benediction: Turn our dreams to noble action
 and our lives to ministries of love. So help us to serve
 thee with our time, our talents, our lives, O God, that
 our vocation, whatever it be, may be a Christian one.
 Help us to see the varieties of talents we have to use,
 and to use them to help the hungry, the sick, the lonely.

Choral Amen:



6. Dedication to a Christian Life

(This service is the last service of the week. It is held around the campfire. Each camper is instructed early in the day to be thinking of one way in which he as an individual can use his life to further God's Kingdom. It may be by the use of a talent; it may be by the growth of a particular Christian value; it may be by the dedication of one's life to Christian service.)

Each camper is asked to give this decision to the rest of the group through a poem or prayer or song he has written, or perhaps through an expression of creative thought in a story or stated conviction.

The campfire is lit and the campers arrive in silence to take their places in the circle. When all the campers are in place, the speech choir gives the following:)

Choral Reading: "I Heard God Calling"¹

All: I heard God calling
 And I came,

Voice 1: His Sun signalled me
 With its flame.

Voice 2: His Wind called me
 With its song.

¹Dorothy Wells Pease, Altars Under the Sky (New York: Abingdon-Cokesbury Press, 1942), p. 143-44.

Voice 3: His Birds said they had been waiting
Over long.

Voice 4: His little Brooks ran tumbling
Down the hills,
Luring me with laughter
of rocky rills.

All: His Grasses, yellow-green,
Standing in the sun,
Held up their fingers
For me to come.

Group 1: Heart of Oak and heart of Pine
Beat a faint tattoo--

Group 2: Flowing sap in bole and bud
Climbing up anew.

Voice 1: Till at last the summons
Set my heart aflame--

All: I heard God calling,
And I came! (Edwin Osgood Grover)

Directed Meditation: (Four readings are given by four different counselors from various parts of the circle. After each reading there is time for silent meditation. The readings might be a poem, a verse of a hymn, a passage of scripture. The director or counselor leading should arrange the readings in a logical order, working toward the final mood that is desired. All readings should encourage the thought of self-dedication in quiet communion with God.

The following readings are suggested, but each counselor should put some time and thought into choosing his own from available resources.)

1. Drop thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of thy peace. (John G. Whittier)¹

2. God of the open air, we thank thee for the privilege of worshiping in one of thy first temples. It is a temple not made with hands, its pillars the stately pine, its beams the spreading oak, its windows the delicate tracery of the white birch, and its light the golden rays of the sun. As we walk silently along the aisles thickly carpeted with fallen pine needles, we hear the melody of the feather-throated choir. We kneel before the altar of unhewn rock and worship in silence. All the noise and confusion of the outside world, all the strife and tumult fade away, and we are strengthened with an inner peace. Wilt thou help us

¹ Songs of Many Nations, op. cit., p. 65.

to go from this sacred spot courageous and poised for difficult days ahead. Amen.¹

3. I shall pass through
This world but once.
Any good thing
Therefore I can do,
Or any kindness that I
Can show to any human being,
Let me do it now--
Let me not defer it--
Nor neglect it, for
I shall not pass this way again. (Ruth Royce)²

4. God--let me be aware.
Let me not stumble blindly down the ways,
Just getting somehow safely through the days,
Not even groping for another hand,
Not even wondering why it all was planned,
Eyes to the ground unseeking for the light,
Soul never aching for a wild-winged flight,
Please, keep me eager just to do my share.
God--let me be aware.

God--let me be aware.
Stab my soul fiercely with others' pain,
Let me walk seeing horror and stain.
Let my hands, groping, find other hands.
Give me the heart that divines, understands.
Give me the courage, wounded, to fight.
Flood me with knowledge, drench me in light.
Please, keep me eager just to do my share.
God--let me be aware. (Miriam Teichner)³

5. Take my life and let it be
Consecrated, Lord, to thee.
Take my moments and my days;
Let them flow in ceaseless praise. (Frances R. Havergal)⁴
6. And I heard the voice of the Lord saying,
"Whom shall I send, and who will go for us?"
Then I said, "Here I am! Send me." (Isa. 6:8)

¹Dorothy Wells Pease, op. cit., p. 70.

²Wings of Healing, ed. Dean Gresham (San Francisco: The Church Book Shop, 1949), p. 160.

³Alice Anderson Bays, Worship Programs and Stories for Young People (New York: Abingdon-Cokesbury Press, 1938), p. 161-62.

⁴Songs of Many Nations, op. cit., p. 92.

The Dedication. (The director or leader introduces, then begins the circle-response of dedication already thought through and decided upon by each camper and counselor.)

Prayer: Thou hast heard the thoughts of our hearts, O God, as we dedicate ourselves, our talents, our time, our money to thee. Take us and use us to the fulfillment of thy Kingdom, for we would be true servants of thine. Amen.

Hymn: "I Would be True" (If the group is not familiar with this hymn it should be sung throughout the week so that at the final service it is sung from memory. Found in Songs of Many Nations, p. 92.)

(The choir hums the hymn softly at the campfire while the rest of the campers leave silently to go back to the cabins.)

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